REVIEW OF INTERNATIONAL BROADCASTING

GOOD LUCK, TOM MEIJER -- RETIRING HOST OF RN'S HAPPY STATION

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ALBANIA (BBC Monitoring) Radio Tirana has progressively reduced output since the beginning of 1991. All HF frequencies are subject to variation by up to 5 kHz. This was compiled solely from monitoring after reorganisation of schedule 1 March 1992, and further reduction in July/August. English as of 25 Aug: 0230-03 Am 11825 9580. 0330-04 Am 11825v 9580 7170. 1430-15 Eu 9760 7155. 22-2230 Eu 11825 9760 1395. Albanian to Am: 00-02 11760 or 11745, 9760, 6120; 02-04 11745 9760 6120.

ARMENIA (Brian Alexander, PA, Sept. 5) R. Yerevan heard with 10 mins of English news on 11920 at 2145 and 2243, first parallel to weak 9450, 2nd //weak 12050. gh: probably 1 hour later from Sept. 27; this in addition to the NAm service around 0240 to be 0340 and frequency changes likely

AUSTRIA (via David Hermges) R. Austria International as from 27 Sept, in English: Eu 0530 & 0830 on 6155, 13730; 1030* & 1230* on 6155, 13730; 1530 on 6155 13730 21490; 1930 on 6155 5945. ME 0530 on 15410 21490, 1930 on 9880. Af 1530 21490, 1930 13730. As 1230* & 1330* 17730 15450; 1530 & 1630* on 11780. AuAs 0830 & 1030* 15450 21490. NAm 0130 & 0330* 9875 13730; 0530 & 0630 6015=Canada; 1230* 13730. LAm 2330* 9870 13730; 0130 & 0330* 9870. REPORT FROM AUSTRIA is daily except where a*terisked, no longer identical times Sat & Sun for these weeklies: AUSTRIAN COFFEETABLE--entertainment, mainly music of all styles but also other arts--Sat 1030 1230 1330 1630 2330, Sun 0330. AUSTRIAN SW PANORAMA (including contributions from gh)--look at comms developments, DX news--Sun 1230 1330 1630 2330, UTC Mon 0330. gh: as far as ASWP audibility, it's now time for a step backward as it is removed from Canada relay Mon 0630. We've lobbied for a change from 1130 to 1230 in the morn for NAm when it could penetrate further into the continent, but 13730 is still too low, rarely any reception at either time in CNAm--wouldn't be surprised if the 15 & 17 fqs targeted elsewhere do better here; a good possibility is the new time of Sun 2330 intended for C&SAm. WYFR co-channel on 9870 at 03-04 is to be gone from the same date, on 9775 instead until next Marchend; Dear ORF: how about avoiding this conflict next year?!

BELGIUM (gh) Another station making time changes for no obvious reason is BRT, from Sept. 27 according to Frans Vossen's announcement on RADIO WORLD, the NAm broadcast previously at 2330 will be at 0000, not 0030 as one expects in winter season--still on 9930 NAm, 13655 SAm. Morning goes to 1400 instead of 1300 and swaps bands and targets--17550 SEAs, 21810 NAm. He did not say this bc is Mon-Sat only as has been the case, tho on Sun there is a bc at 1230 on the same pair, but he connected this with the 1000 bc to Eu which is Mon-Sat on 5910 9905. The rest: 0730 5910 9605 Eu, 11695 Au. 1900 5910 Eu, 15540 Af; 2200 5910 9905 Eu. All except 0000 also on MW 1512.

CANADA (gh) CBC has switched CENTERPOINT, despite its name, from the middle hour of SUNDAY MORNING, to the third hour, i.e. 1505 UTC on 17820 11955 9625, as from Sept. 13. We checked the only hour left to repeat part of Sunday Morning, 2105 on 17875, 15325, and found it carrying the 2nd hour still which now has a variety of stories and during the last 5 minutes, the Audiophile quiz. End of DST in Eu Sept. 27 provokes i.a. RCI to laten bcs intended for there but also well audible here, including this one to be at 22-23 on 15325 11945. Some other changes this date, as in sked via Bill Westenhaver: ME 04-0430 V-9505 U-9670, Eu S-6150. M-F 0618-0659 nx and rotating features at about 0628: Af U-9740 U-11905; Eu U-6050 U-7155, 6150 9760. C&EEu 1515-1529 U-9555 U-11935 21545, plus these Mon-Sat only: S-11915 15315 S-15325 17820. 17-1730 E&CEu U-5995 U-7235 15325 17820 21545. C&EEu 20-2030 U-5995 U-7235 11945 13650 15140 15325 17875. 2030-21 on same, no indication if the UN bc to Yugo in EG/FR at 19-1930 is continuing weekdays on the 20-2030 portion. 22-2230 C&EEu U-5995 U-7180 13650. Here we omit Af, As and LAm/USA services not changing time yet and seemingly not much frequency change. Fqs w/out prefix are Sackville; S=Sines, Portugal; U=Skelton, UKOGBANI; V=Vienna, Austria. RCI's public sked folder may be late since the first printing had to be dumped due to major misspellings in headings: "Midle East" and "Carabean" !

(CBC Radio Guide via Tim Flannery) IDEAS, 9:05-10 pm local on CBC Radio: Mon Sept 21, The Skin Trade-animal smuggling. Tue Sept 22, River of Birds--decline of migrant songbirds. Weds Sept 23/30/Oct 7, George Woodcock: Gentle Anarchist. Thu Sept 24, The Buffalo. Fri Sept 25, The Italian Connection--is it governable? Mon & Tue Sept 28-29, Thank You, Madam Speaker--underrated sport of debating. Thu Oct 1/8/15, Hong Kong: A Tale of Three Cities--British, emigration to Canada, Chinese as Xianggang. Fri Oct 2, Old Art & New Movies--fraud in art and Italian life. Mon Oct 5, Francophones on the Prairies. Tue Oct 6, Court of Ideas: Pericles--accused of war crimes, against humanity and misleading the people. Fri Oct 9, Germany: The Nasty Girl--student tries to write essay about town's Nazi past. Mon Oct 12, The Food Bank Dilemma--government or charity? Tue & Wed Oct 13/14, Six Teens in Search of Themselves--failures, dropouts, problem-kids; why public education fails. Fri Oct 16, After the Wall--remaining barriers between East and West Germany. Can't hear it? Transcripts of most programs are available @ C$5 per hour; info from Box 500, Station A, Toronto, Ont M5W 1E6. CBC Stereo, for those near major cities or with dishes, has a Glenn Gould Radio Celebration, Sept. 21 thru Oct. 4, two weeks of special programming on 60th anniversary of his birth, 10th of his death; mostly in the evening but some in the daytime. OPEN HOUSE which is also on RCI at times in DXLD 36-4: Sept. 20, urban missionaries; 27, two modern pilgrimages--healing waters at Lac Ste. Anne, Alberta; waterfall near Great Slave Lake, lady-vision (someone please tell us if these are covered with appropriate skepticism!)

(via Gigi Lytle, Lubbick TX) Air Farce Frequent Flyer News - Fall 1992: new season began Sept. 12-13;

Sat mornings on CBC Stereo at 10:35 (except Nfld 11:05 am), Sun aftns CBC Radio at 1:08 pm in most places, 1:38 pm Nfld, 4:08 in Pacific zone. Via RCI Sun 2200 UTC 5960 9755 11905 and/or 13670, but after Oct. 24 they say still at 2200 which becomes 5 pm EST; plus public radio in USA via MPR, and in Eu on CFN and RCI (see DXLD-36 again for more times before adjustments). The show is still doing radio taping and stage shows on the road; this fall's sked: Fri Sept 25, Ottawa; Sat Sept 26, Pembroke Ont; Fri Oct 16, Charlottetown PEI; Thu Nov 5, Prince George BC; Fri Nov 20, Winnipeg; Thu Dec 3, Toronto; and in 1993: Jan 29, Calgary; 30, Banff; Feb 1, Lethbridge; 12, Quebec; Mar 11, Cornerbrook, 25 Sault Ste Marie; Apr 16, Vancouver, 30 Halifax. Write for full sked and ticket info to: Air Farce Productions, Suite 102, 66 Gerrard St E, Toronto, Ont M5B 1G3; also sells cassettes, CDs.

(gh) LARRY KING SHOW has added CFRB-1010 Toronto, and also CFRX-6070, live from 0306 UTC.

COSTA RICA (gh) RFPI will again be represented at the MONITORING TIMES convention, CNN Omni Center, Atlanta, Oct. 2-4, apparently one of few SWBC stations there. Has added 7385 USB 0000-1200+ fading out here after 1300; 7375 AM has QRM. 13630-USB best here except when night MUF too low. 15030 AM 24h too; 21465 off, at least temporarily. Still working on 30 kW xmtr, which will greatly improve reception. Following our queries, Jean-Jean Pierre, producer of Radio Neg-Marron did a piece in English carried on MAILBAG explaining the name's significance-- The N-M were precursors to organized resistance to French slave-owners, first congress being 15 Aug 1781y. Today symbolizes Haitian people's continuing fight to live free from tyranny; conch shell blows a call from the wilderness--The Creole program itself is an hour at 20 Sat, 04 & 12 Sun, including nice music.

CUBA (gh) RHC's Arnie Coro has been releasing bits and pieces of seasonal sked changes, now accumulated to: Eu 21-22 on 17705, Carib 22-23 on 9655, NAm 00-05 11950, 00-02 13660 USB, 04-05 9655, 05-07 9550. DXers UNLIMITED shifted to start on the half hour rather than after news. 9655 often unmod'ted.

CZECHOSLOVAKIA (Bob Thomas, Bridgeport CT, Sept. 3) R. Cz will shortly switch to winter time; changing many frequencies too, no details yet. There's an 80% good chance that foreign service will continue come Jan. 93 separation into two nations. And many current R Cz staff members will stay on. Will there be one or two SW outlets? Unclear, but what's on now will probably be renamed Radio Prague..

GERMANY (Larry Nebron, Daly City) DW is a station with a couple of interesting programs like RANDOM SELECTION, and THURSDAY LETTERS, but overall it's generally for Government Bosses in Bonn and not us--why else would they run boring commentaries, nothing but DW's version of VOA Editorials. You'll get a clue they are starting to think about listeners when they have the class to open broadcasts with a daily updated billboard. Present time-waster with meter bands is insulting. It would take about 15 minutes of work to do an ALL THINGS CONSIDERED type opening billboard, but they think we are so stupid that we don't notice, or only want QSL cards. DW, if you don't think I'm worth a fully professional broadcast, start to finish, it's not worth my time to listen other than occasionally.

(via Diane Mauer, WI) Showing some responsiveness to listeners, Sept/Oct issue of TUNE IN says the middle bc to NAm, 0300-0350 on 6045 6055 6085 6120 9535 9545 9640 9705 9770, shortens EUROPEAN JOURNAL on weekdays so that feature programs can be run around 0330 as publicized for other targets but previously missing to NAm; UTC days, Tue ECONOMIC NOTEBOOK, Wed INSIGHT, Thu GERMAN BY RADIO repeat, Fri SCIENCE & TECHNOLOGY. Fqs for the others: 01-0150 6040 6055 6085 6145 9515 9565 9610 9700 9770 11865; 05-0550 on 5960 6045 6120 6130 9535 9670 9690--but when we checked only Antigua 9670 was audible for this one! Pgm preview dates are still confusing, referring to targets other than NAm: LIVING IN GERMANY, Sept 23/24/26, Enjoy the Oktoberfest. INSIGHT, Oct 6/7, Idol of the 60s, Che Guevara. SCIENCE & TECH, Sept 26/28, on the PHOTOKINA camera show in Cologne. LIVING IN GERMANY, Oct 7/8/11, Bad Säckingen--between the Black Forest and Switzerland. LARRY WAYNE is UTC Mon 0130/0330/0530.

ISRAEL (via Westenhaver; MT) Israel Radio went off DST Sept 6 so new sked until Nov 1: 0500-0515 on 11588 only. 1100-1130 on 17543 only. 1400-1425 Sun-Thu on 15640 11603 17575 11587 17590 all to various parts of Eu and NAm, and on 15650 rather than originally planned 15590 for Au/As--and guess what, this was the ONLY audible fq for gh when checked Sept. 14; maybe longpath grazing 60th parallel south of Tasmania; 1800-1815 on 15640 17575 11587 11675. 2000-2030 on 15640 11603 9435 17575 11587 11675; 2230-2300 on same set tho minor variations may occur. CALLING ALL LISTENERS and the clear more audible voice of Ben Dalfen (note spelling) on DX CORNER are Sun 2011, Mon 1405, 2240.

JAPAN (non) Radio Aum Shinrikyo via 50-some Radio Moscow frequencies daily at 0430 and 2030 seems bizarre cult. Patrick McDonald, Australia, via Larry Nebron quotes from the book they push, The Door to Supreme Truth: "ASK was founded based on Master Shoko Asahara's altruistic philosophy of saving each and every sentient being in this universe. Its main god is Lord Shiva. People with pure and strong faith have gathered to support M. Asahara and the organization. The word Aum is a holy mantra that symbolizes the impermanent nature of this universe. ASK is a place for everyone who seeks enlightenment and supreme realization, as well as those who wish to develop themselves and to attain happiness in this world. The core of ASK's teaching is the primitive Buddhism which Sakyamuni Buddha himself taught 2.5 kiloyears ago. The nectar-like teaching also combines Yoga and Tibetan Buddhism. It's the fruit of long-sought Oriental wisdom. At Aum's 20 domestic and overseas branches, enthusiastic devotees learn and practice its teaching, engage in virtuous conduct -- serving M.A. and holy community."

(non non) /if you understand the logical meaning of this, congratulate yourself, as people keep asking me to explain it -gh/ Radio Japan's Sept-Oct schedule shows MEDIA ROUNDUP still missing from any Sackville relay. The Gabon relay which previously shifted from 2330 to 2130 on Sunday, 11735, has now shifted to 11925--a bit too close to Radio Martí, tho we find it improving during the half-hour. ENAm may also try for the Skelton UKOGBANI relay Sun at 2330 (but put ASWP first!), which changes all freqs Sept 27: 6050 and 6125; for other programming the morn bc may come thru, 05-06 on 7280 6085, 07-08 on 5970 6025. Direct morn to NAm continues 11865 at 14-16, 17-18, 19-1930, very poor lately; MR Sun 1530

LITHUANIA (Bob Thomas, CT) New Sept. sked for Radio Vilnius, 2130 to Eu on 666, 9675, 9710; 2300 to NAm on 9530, 17605, 17690. 9530 has Spain in French, between which one can hear bits of Vilnius, nothing audible on the other two. gh: Probably switch Sept. 27 to 0000 and yet different frequencies.

NETHERLANDS (gh) Some time back, Andy Sennitt mentioned that IN SO MANY WORDS, the 12-part series on European languages, would begin repeats the last Wed. of Sept. HAPPY STATION, Sundays now has new host Pete Myers, as Tom Meijer is leaving RN. Plans world tour in next few months, in US maybe including Washington, Los Angeles/San Francisco, and if one caller-in is to be pleased, McAllen TX.

RN's new sked effective Sept. 27, as announced by Jonathan Marks on Media Network Aug. 27: Asia 0030-0325 on Madagascar 11655 & 9860, dropping Flevo 13700. Pac 0730-1025 still Bonaire 11895, also at 0730-0825 on 9630, 0930-1025 on 9720 /that's when gh tries to tape MN first/. Europe: MW still unlikely for evening, but extend midday to 1130-1325; Thu, RNMN moved to 1150, and 1250 gets RESEARCH FILE repeat, still on 5955. Asia 1330 on new 17610 13770; 1430 on 17610 15150 13770 9895, 1530 on same /no sites, some Flevo some Mad/; Africa unchanged: 1730 21590 21515 9605 6020 until 1930; 1930 on 21590 17605 /one or both Bonaire/. NAm gets a 3rd xmsn: 2330 on 6165-B and 6020-F, but alternate pgms such as on Thu RESEARCH FILE, not MN. 0030 still 11835-USB 6165 both B, 6020-F; 0330 on 11720 9590 B ex-6165.

NEW ZEALAND (gh) Lately 17770 has been fading out early, before the 0430 programs! So for MAILBOX all one can do is catch the repeat Thu 0830 on 9700, alternate weeks. UTC Friday at 0430, CALLING PITCAIRN & NORFOLK ISLANDS with a Christian descendantess, said the next would be "Sept 24", i.e. Pitcairn time east of dateline, UTC Sept 25, so add 4 weeks for the next show; likewise, AROUND THE WORLD WITH RUDI HILL in August said he would be back /Tue/ Sept 1 at 0930, repeated /Fri/ Sept 4 at 0430 on 17700 /sic/, so 4 weeks after those makes Sept. 29 and Oct. 2. New frequency sked effective 04 Oct, as released 011 August from Adrian Sainsbury via MT: 1650-1849 9675 Sun-Fri, 1850-2138 15120 Sun-Fri, 2139-0658 17770 daily, 0659-1207 9700 daily, 1208-1649 9510 occasional. NZ goes on DST then, I think, but a year ago the overseas pgms broke precedent by not changing UTC; same this year??

NORWAY (Bob Thomas, CT) RNI's Saturday & Sunday English to North America, Sept. 27 to March 27: 2300 on 11795, 0000 9645, 0100 9565, 0200 9565, 0400 9560 9650. Listeners should send letters of support to keep funding of English service. gh: Also to Embassy; before change, 01 was best here on 9615.

SAINT HELENA (gh) Radio St. Helena Day is Oct. 23, Friday at 2000-2100, 2220-2300 on 11092 SSB--special tourist-promotion DX broadcast promoted by Jan Tunér, Jan Ekwall who visited island. Call-ins welcome to +290-4654; QSLs direct for rp; full details in DXLD-37.

SOUTH AFRICA (via Bill Westenhaver) R RSA in EG for Sept-Oct to Af: 02-04 9730, 03-05 3995, 04-07 15220, 10-12 11900, 16-18 9565 11885. Radio Orion at 2300-0300 on 3320 instead of planned 3980.

SPAIN (Robert Richards, PA) UTC Sunday Sept 6 at 0115, Snpanish National Radio English DX program announced that due to budget cuts the English broadcast may be removed. (Kirk Baxter, KS, SW Echo Sept. 5) While in Spain, stopped by studios of REE, met PD Penny Eads, and correspondent Gil Carbajal. Were very friendly, happy to have listener visit. Seems few do, and it's special when anyone takes time to stop by. Invites others to. Gave me grand tour, discussed operations. Gil said the whole English language section nearly got axed by severe budget cuts, but things look like they may be safe for a while. Showed me some listener letters, emphasized helpfulness of comments about programming, what people do and don't want to hear. Taped an interview with me, anybody heard? gh: Was on DX SPOT, UTC Sept. 13 0015, 0115, 0515 on 9530, making it a much better pgm than usual; previously had feature on "Radio Gander, Ontario," actually Gander Radio, Newfoundland; gave incomplete address, referred to another aeradio station in "Santa María, northern Colombia," actually Azores! 24 hours later they are running a drama series for Columbus, 500 YEARS AGO. (Craig Seager, Amateur Radio Action, via Bruce MacGibbon, SW Echo via Nebron:) It's not often I put myself thru the ordeal of listening to SFR's weekly pgm for DXers, as just like a B-grade movie, the show is so very obviously scripted that there is no hint of spontaneity and the subject matter is only glossed over by its unfortunate presenters.

SWEDEN (gh) More seasonal sked changes without obvious rationale. R Sweden used to have morning bcs to NAm at times like 1230, 1400 when people could listen before work; lately 1500, but now that shifts to 1600 UTC! on 17870, 21500; also 0200 on 9695 11705. The rest: ME/EAf 16 on 15270. Eu 2130-2230--the only 1-hour bc--on 1179 6065 9655, As/Pac 11955. Eu 2330 1179 6065. As/Pac 1330 15240 21625, 01 on 9695 11820. French service resumes DX/media pgm, on last Sunday of each month; all per George Wood on MEDIA SCAN==SCDX Sept. 15. Tho to be missing Sept 22, for those who are wondering, even on the 30-min bcs there is a MS/SCDX every Tue--long one week, short the next, awfully heavy on satellite stuff.

SWITZERLAND (Larry Nebron, CA, SW Echo Aug. 9) SRI is a good example of poor domestic coverage: They have a reporter in Geneva, Jessica Hottenger, and two stringers, Gordon Martin and Roy Brutten, a.k.a. Ian McGregor, none in the rest of the country. While English is not as widely spoken as in, say, the Netherlands, I'm sure they could find Swiss English-speaking stringers in various regions. Something worthwhile must happen in Grisson's /sic/ beside the running of the Glacier Express? Ian McFarland, then of RCI, developed a program where he or Bob Cadman would interview a local reporter in various regions of Canada about local or regional problems. That program brought Canada to life. Maybe in a few years Nick Lombard, PD of SRI will think of such a great idea. NY Times had a story on the size of holes in Emmental (Swiss) cheese--a serious lite-hearted story not reported on SRI. I'm sure they did not read it as SRI Newsroom receives no NAm newspapers. I wonder if it was in Blick? SRI is getting much better at covering Swiss affairs, but I wish they would cover non-news events besides the Montreux Jazz Festival or the Locarno Film Festival. It's hard to get a good picture of a country without telling a few 'cat & dog' stories and giving the weather. I wonder if SRI program management will ever figure this out? gh: Then Larry wrote SRI offering to publicize program details in advance, and Bob Zanotti agreed to do so by fax so Larry could post on BBS, but began only with general titles, not date-specific details: Mon Science & Technology, Wed Business & Economics, Fri Cultural Affairs--Cross roads. Sat contact pgms--GRAPEVINE, SWISS SW MERRY-GO-ROUND. Sun rotates: 1 & 3rd week, SUNDAY SUPPLEMENT--sound pix of Swiss society, international issues. 2nd, ROUNDABOUT SWITZ--vists every corner, colorful insights into multilingual, multicultural Swiss, lifestyles. 4th, RHYTHM-MAKERS--all genres of Swiss music. 5th, THE NAME GAME--win prizes by guessing location spotlighted. BTW, SRI subscribes to 3 copies of RIB, so how about mailing us advance program details?

TAIWAN (gh) WYFR frequency sked shows this for VOFC English relays Sept 27-March 28: 02-03 11740, 02-04 5950 9680, 03-04 5950=another xmtr, 07-08 5950, 22-23 11915 9850.

TANZANIA (BBCM Aug. 25) Radio Tanzania External Service is on former domestic frequency 5050, ex-9685: 0330-0430 including 0400 News, 0410 Press Review, 0415 M/W/F Voice of the Pan-Africanist Congress; 09-1030 with news 1000-1010; Sat & Sun only also 1030-1530 with 1115-1130 press, 13-1310 News; daily 1530-1915 with M-F 1530-1535 pgm pvw, 16-1610 nx, Sat/Sun 1610-1615 pgm pvw, 18-1810 daily nx, 1815-1830 T/T/Sa V of the Pan-Af Congress, 1830-19 M/W/F same, 1830-19 T/T/Sa ANC pgm Radio Freedom, 1900-1910 daily Nx of the Past 24 Hours.

THAILAND (via Hans-Peter Tillman, British DX Club, Sept) R. Thailand sent pgm sked for EG on 927, 9655, 11905: 0500 12 O'CLOCK NEWS, 0510 MAILBOX M-F, HAPPY HOLIDAY Sa/Su, 0520 THE WEEK THAT WAS on Mon, PRESS & PUBLIC VIEWS Tue/Thu/Sat; TALK Wed/Fri/Sun. 0530 NEWS. 1130-1230: 1130 WORLD NEWS IN BRIEF, 1140 M-F MAILBOX, Sa/Sun HAPPY HOLIDAY, 1150 M/W/F PRESS & PUBLIC VIEWS, T/T/Sa TALK, Sun THE WEEK THAT WAS; 1200 NEWSCAST. 2300-0430: 2300 OPENING, MORNING CALL. 2330 TRAVEL THAILAND, 0000 NEWS 0100 8 O'CLOCK NEWS, 0115 MUSIC, 0120 A PAGE FROM THAI HISTORY, 0130 FEATURE, 0145 M-F MUSIC SCENE, Sat THAI MUSICAL TUNE, Sun LETTER FROM BANGKOK; 0200 9 O'CLOCK NEWS; 0210 M-F HAPPY HOUR, Sat/Sun MUSIC MINE; 0400 11 O'CLOCK NEWS; 0410 AROUND TOWN. gh: in NAm only the 1130 on 9655 sometimes heard

U K O G B A N I (via Bill Westenhaver, PQ) BBC WS NEWSDESK, Sept. 10 at 0027 reported former jammers of USSR would soon be used by BBC for relays to India, China, from three cities in Asia, one of them Tashkent. gh: On MEDIA NETWORK that day, Marks revealed RN also negotiates for such relays.

(Mike Cooper, Atlanta) The "mischief" on BBC Canadian relay 9515 at 1745 is due to BBC Radio 4 apparently being fed on link from London supplying WS pgming when WS is not sked to be relayed. Believe Loren noted this can be heard on SCPC. About 30 secs of R 4 can be heard, which on Sats includes excerpt from WEEK ENDING, satire pgm which provides material for TWO CHEERS pgms on WS /like Wed Sept 30 at 1530, Thu 0030, 1030 -gh/. This not heard Sat Aug 1, but returned by Sat Aug 15.

(Reuter Sept 7 via Ken Mason, Jim Wishner) Britain's first national commercial radio stn began Monday, due to growing appetite for classical music and opera, Classic FM, unstuffy with sing-a-longs, versus BBC's Radio 3. (Joel Rubin, CA:) OUTLOOK reported Sept 7 that Margaret Howard is on this station now.

UKRAINE (Brian Alexander, PA) RUI keeps changing frequencies; the 0000-0100 English Sept. 6 was heard on 9685, also 7195, 7250, 15580, 12060 and no others # Sept sked for this is 15580 15465 15355 15195 13645 12060 11885 9685; at same time the 21 bc to Eu is repeated on 12000 7250 6055; 21 itself is on 9865 9785 9710 7330 7320 6055 6020 5960 (2nd part from Bob Thomas, CT--Bob, please make clear your sources--printed sked, announcements, or your own monitoring, or some DX program???) One hour later?

U S A (Tim Gueguen, Saskatoon, Aug. 28) Up past 0600, so checked WWCR's new FIRST ALTERNATIVE /Wed-Sun on 7435/. Refers to alternatives to psychiatry, focus of show; group behind it is Citizen's Commission on Human Rights, formed by Church of Scientology in 1969. Long opposed to psychiatry, accused them of numerous evil deeds. WWCR never ceases to amaze me; variety of perspectives has got to be the widest on just about any radio outlet. I do wonder what clients think of sharing with Scientologists, who many no doubt believe are demonically inspired.

(Bob Tarte, Lowell MI, Sept 9) Just before WORLD OF RADIO on WRNO /UTC Sun 0130 on 7355/, I caught tail of HERALD OF TRUTH--listened in disbelief as it expressed revulsion for interracial relationships

and marriages, stating whites have genetic dislike for allegedly unnatural mixing. Went on to quote bible about kind staying with kind, thereby calling upon his god as a defense for blatant racism. Now, I am used to running into all types of nonsense when I tune into religious broadcasters, but was totally unprepared for this expression of mindless hate. Tho I don't wish to indulge in the very hyperbole the Christian right so fondly wallows in, it's not an exaggeration to say the "kind remaining with kind" philosophy is exactly what fans the fires in Bosnia-Herzegovina. As a responsible international broadcaster, WRNO has no business airing this kind of inflammatory drivel. But I really liked your show. gh: That's nothing compared to the Nazi show just before it, UTC Sun 0100...

(via David Cole, GA) Before you listen to one more MONITORADIO broadcast, you owe it to yourself to read The News for God's Sake, a 7-page article in the Sept-Oct COLUMBIA JOURNALISM REVIEW, by John Hart, former TV news anchor for the Monitor Channel, now defunct. He details how his news judgement was always being overseen and often overruled by Christian Science superiors. Seems to me he was amazingly naive to go into the deal without expecting this. Even such trivial things as reporting the cause and age of death of a celebrity were nixed. It finally became obvious to him that objective journalism was not the purpose of the broadcast, but to promote the church. While he does not go into radio, there is NO reason to doubt that the same attitude does not prevail in that medium, and I for one, an occasional listener to MONITORADIO WEEKEND EDITION, but rarely to SW service, can certainly spend my listening time more productively in future than with this slanted service, however subtly--gh

(USENET Aug 27 via George Thurman) "Cook's tour" of VOA Bethany narrated by manager Dave Sites KC4QG is available on request--not a professional production, but home-movietype tape maybe of interest at SWL and ham club meetings; more technically oriented and personalized to me. Some is noisy and audio hard to understand; will try to provide transcript. Send blank T-60 or greater VHS, self-addressed return jet-pack, postage, take responsibility, to: E Allen Brown, Pres., VOA-ARC, Voice of America (B/VOA/BA), 330 Independence Ave SW, Room G-748, Washington DC 20547.

(Dan Ferguson, VOA, Sept. 2 via Larry Nebron) VOA plans to open new Technical Monitoring Office in Accra, Ghana, sometime before Xmas. Need persons to man it plus others in Hong Kong, Islamabad, Nairobi, Bahrain. If you or someone you know is interested, please e-mail, write, call, fax me for more details. Looking for someone with monitoring experience, or in ham radio, education--not necessarily with college degree--in electronics or related fields, demonstrated ability to live and work abroad, high level of motivation. Voice: 202-619-1758. Fax 202-619-1680. Internet: bill.whitacre@f70.n109.z1.fidonet.org. Mail: Bill Whitacre, Chief, Fq Mgmt & Monitoring Div., VOA, 330 Independence Ave SW, Room 4607, Washington DC 20547.

gh: We've received numerous stories on Radio Recovery, Army station set up in Homestead, FL, on 1610 kHz, schedule 1000-0200 UTC, 400 watts to be increased to 1000, 90-minute cycle of info in English, Spanish, Creole, adding Guatemalan Indian language, so 2-hour cycle now? Anguilla heavy QRM beyond local area at night, but should be DX-able, best at 1000 sign-on over darkness paths; uses dipole N/S. Run by PsyOps soldiers from Ft Bragg. May close as abruptly as it started Sept. 1 once situation normalizes. J. D. Stephens got info from this addr to which reports may be sent: Radio Recovery, FEMA, Field Office 955, 36th St. & LeJeune, Bldg..11, P O Box 4022, Room 3427, Miami, FL 33159-4022. Gerry Bishop up in Niceville, NW Florida, had been unable to get it the first few days.

(Tim Hendel, Miami) Several people I talked to never thought to tune AM for post-hurricane info, just FM, with TV simulcasts. WIOD had best coverage, also WINZ, and during emergency ran day facilities at night on 610, 940, so much better reception northward such as Orlando. (Mike Schulsinger, OH) WSB-750 Atlanta relayed Cox sister station WIOD during the hurricane, compensating for no FL clears.

(St. Pete Times Aug. 6 & Tampa Tribune Aug 5 via Rusty Serenberg) Grass Roots Radio is new call-in for Perot supporters, Satcom C-1 Transponder 2, 7.5 audio subcarrier, M-F 8-10 pm ET; brainchild of Chuck Harder, White Springs. gh: How long before it's on WWCR?

(Milwaukee Sentinel, Aug 29 from AP via Kevin Klein) Newspaper cartoonist Paul Fell lost his job, so now he's doing cartoons on the radio, KFOR-AM in Lincoln NE; describes them on air, faxes them to subscribers, and takes feedback on Wednesday morning programs. /1240 kHz/

VATICAN (gh) Fourth-quarter sked from Vatican Radio, EG duration not specified. Af 0315 on 11625 (or 9695 1 Dec to 31 Jan). 0500 on 11625 15090 17730 (9695 1 Nov to 6 Mar). 0630 same. 1600 Sat Mass in English 15090 17730. 1730 11625 15090 17730. 2000 9645 11625 15090. Am 0250 7305 9605 (6095 1 Nov to 6 Mar). As/Au/NZ 0145? (after 0100 Hindi/Tamil/Malayalam) on 9650 11935 (7125 1 Nov to 6 Mar); 1345 on 15090 17525 21515. 1545? like 0100 on 15090 17865. 1600 Sat Mass 15090 17730. 2245 9600 11830 (7310 1 Nov to 6 Mar). Europe: 0600 on 6245 7250; 0620 weekdays 6245 7250 9645 11740 15210. 1100+ after Ital, French on 6245 7250 11740 15210 21670. 1715 6245 7250 9645. 2050 on 5882 7250. Eu also on MW 526 1530, FM 93.3, 105. Special liturgical bcs: Oct 14 0715-0815 Byzantine Liturgy in Ukrainian --Protection of Mary on 1611, 9755, 15120, 96.3. Dec 24 16-17 Mass in Chinese 1611 7310 9620 96.3. Dec 25 0010-0810 /sic/ Byzantine Liturgy in Rumanian 93.3 1530 7250 11740; 1430-1630 Mass in Polish 93.3 1530 6245 7250 9645.

CLOSING DATE FOR THIS ISSUE: 15 Sept 1992. 73 de GLENN

SATELLITE WATCH

by Loren Cox

KEEPING UP WITH THE BBC TV NEWS: Throughout the past seven years that we have had a satellite reception device, we have tried to maintain an almost daily fix of BBC television news programmes. Initially, and for several years, we received a "live" feed of the "Six O'Clock News" during that happy time when NHK New York were relaying programming NHK London were putting up via Galaxy 2, Ch. 11. A number of other newsfeeds from Eurovision and Intervision, as well as NHK originations, were also being transmitted via this satellite path which was being shared with ABC London. [At this moment (14:02 UTC, 17/7/92) watching a "News Message" from JTV Amman: Saddam Hussein reading a statement: have tuned in on a Eurovision feed being relayed by NBC London via the SBS 2 inclined orbit satellite, which for a while (a couple of hours) will provide sparkle-free pictures: this happen twice a day, the times varying a bit from day to day as the cycle is gone through.] In addition to this, for a while, we were also receiving a feed in PAL for New Zealand which included the BBC "Nine O'Clock News, the ITN "News at Ten" and the BBC "Newsnight"; came up around midnight UTC on a Westar 4 transponder. All of this had us reveling in a kind of "hog heaven" in so far as our appetite for British and other continental news programming was concerned. But over time these feeds disappeared for us as they were changed from "three hop" to "two hop" satellite relays, that is, downlinking was done on the West Coast directly from Atlantic Intelsat for reuplinking to Pacific Intelsat.

But, fortunately, afrer the NHK London feed came down, a "live" feed of the "Six O'Clock News", intended for Australia, was available until early this year on a Westar 5 transponder. Then it was taken down, thus denying me my lunchtime accompaniment of news from a UKOGBANI television entity. But it was only a short time until the "ITN World News" (which we had originally sees as the "ITN Superchannel News" via NHK London) was being put up at 1:00 pm ET, also on a Westar 5 transponder, the feed intended for a Trinidad subscriber. When W5 was taken out of service, the ITNWN went away; at least we didn't find it anyplace else - for a while. The ITNWN feed was being downlinked/uplinked by the Las Vegas Television Network (LVTN) as a part of their "English Channel" (a program service made up of British produced programming). But now, the ITNWN is being uplinked directly to the LVTN transponder (Spacenet 3, Ch. 22), presumably still by Keystone LA/SD, which had been uplinking the W5 feed. A few seconds before 1:00 pm ET the LVTN uplink shuts down and the uplinker providing ITNWN comes up. At the end of ITNWN its uplinker goes down and the LVTN uplink comes back up. Unfortunately the LVTN transponder - actually its only ½ transponder - isn't all that well received (the power is split between Channels 22 and 24; the same situation obtains with the Nebraska ETV feeds on Channels 2 and 4 of Spacenet 3). The "ITN World News" places its emphasis on just that - international news - with items of British news appearing only when important in an international context of interest, which makes it of less interest to us than news programmes that are primarily intended for a UKOGBANI audience, thus giving us domestic news.

But the loss of the "6 O'Clock" did not mean the end of BBC TV news, as the "Nine O'Clock News" had been available for some time (tape delay) as a part of a newsfeed from London to Australia. However, the U.S. uplinker in the 3 satellite hop, Brightstar Washington - evidently at the direction of the BBC - last year began transmission of the feed in B-MAC encryption, although not consistently: the feed would go back into NTSC for periods of time. As this is being written the feed is in clear PAL (i.e., can be received only in B&W on a NTSC monitor; also virtually precludes recording on a NTSC recorder - have found we can record [B&W] on JVC tape using Mitshubishi U50 recorder, tho' a jiggle in pix as recorder tries to compensate for standards difference - have been tempted for some time to obtain an AG-W1, Panasonic's multistandard recorder/standards converter). The feed now comes up at 6:00 pm ET on a Galaxy 6 transponder (usually 10); for a few days recently (8,9,10/7) it was on Ku Band, SBS 6, 11.970 or 11.921 GH (both H), But the last day observed there were evidently uplink problems: was weak to begin with and went down after about 15 minutes. We switched to C band but found no BBC on G6, but going down to the Brightstar transponder (Ch. 21) on ASC 1, revealed the "Nine O'Clock" up in NTSC. We have subsequently seen a Brightstar Washington chyron up (presumably testing) in PAL on SBS 6. Don't know (but suspect) this portends a move of the feed off C band altogether.

We haven't checked recently, but Fuji TV have been putting up the first 15 minutes of the "Nine O'Clock News" on Galaxy 2 at 5:00 pm ET, Mon-Th. - presumably the most important news being reported in the first half of the program.

We had a brief return of the "Six O'Clock News" via NHK New York (Galaxy 6, Ch. 18) during the days when Wimbleton Tennis was under way. What's the connection? The tennis was evidently on the satellite path NHK now normally use for this transmission (which also includes EVN feeds, prior to the BBC, and "heute" from ZDF Germany following the BBC), so the news programming was being realyed (as per the "old days") via NHK New York. Actually, the relay was of NHK Paris instead of NHK London,

and for the "Six O'C" they are downlinking BBC World Service Television from its European Ku Band transmission. Prior to the news, the evening schedule for BBCWST for Europe is put up. Really not terribly exciting (but would like to have access to it). BBC's excellent late evening news program, "Newsnight" (a MacNeil-Lehrer type program), is a part of the schedule. "heute" is being taken from 3 SAT, a DBS service that carries German and Austrian TV networks. On some days "heute" was followed by the news from Antenne 2, Paris; on other days NHK NY switched to CNN HEADLINE. Presumably this NHK feed remains available to those fortunate persons with Intelsat access.

18/7: And this day the BBC TV news was up on both C and Ku band (6:00 pm ET): SBS 6/11.921 GHz H and ASC 1/Ch. 21 (Brightstar's transponder on ASC 1 which is always illuminated). Again, we suspect C Band feeds of this transmission will be dropped. Whether or not some form of encryption (of the MAC variety) will be reinstituted is not clear; maybe transmission in PAL will be considered sufficient to discourage NA viewers with their NTSC sets from looking in. At some point the BBCWST will be available in the U.S., but strictly only for pay, as deals are made with a Cable entity or entities. [19/7: BBC TV news up @ 6:00 pm ET on SBS 6 (11.970) only (PAL).]

We understand the BBC "Breakfast News" is still available in NA via at least two satellites, Galaxy 2 and Anik E2 at about 2:00 am ET. No time for lc to be watching TV. This feed has never been encrypted.

THE POLITICAL SEASON is upon us, with the "disher" again being in an advantageous position to follow this rather disagreeable process whereby Americans' choose their "leadership" - four months (the "Democratic" convention just having been concluded) in which to be subjected to the campaigning, likely this time to be even less enlightning, even more a cynical exercise of persuasion on the part of the candidates, than has traditionally been the case. For the "disher", often, can get a peak behind the scenes, can even engage in a bit of surreptitious listening to "not intended for broadcast" remarks by candidates and others before and after interviews, during commercial breaks. (Have already caught the Man from Hope a couple of times. Yes, we have a nr. of tapes of politicos, newspersons and other celebs caught in unguarded moments: one of the more interseting from somewhile ago was a discussion between Jim Lehrer and Gergin/Shields more frank and in language that is not characteristic of their broadcast remarks.) In addition to "backhauls", providing multiple sources of unedited news, the "disher" can also get perspectives from non-U.S. broadcasters, most notably CBC-TV as well as BBC and ITV (and others - non-English - principally as provided by SCOLA [S1/24]).

So far as the Demo (& upcoming Rep) convention existed as a TV presentation: only C-SPAN provided complete coverage from the floor, supplemented with other convention related programming. Other Networks limited coverage to the later evenings for the (for the most part) forensic highlights (such as they were). Part of the PBS coverage was a cooperative venture with NBC, Brokaw & Co. reporting and commenting from the convention with MacN-Leh. back in their studio along with the ever present G & S and other observers from within and without the Party. Only one of the PBS channels carried Convention programming, alternate programming or colour bars up on other channels. Not unexpectedly, the All Star baseball game on CBS outdrew the Convention for viewership its second night. CBS really had the tightest signal security we've seen from them for this broadcast, as all satellite feeds carrying it - C Band & Ku Band - were in VideoCipher 1B; that included NHK's feed to Japan on G6/18.

WHAT IS NASA HIDING? During the just completed Shuttle mission NASA's television channel on Satcom F2R, Ch. 5 was being transmitted in Leitch encryption. This channel is used to uplink the downlink from the TDRS satellites which receive signals from the spacecraft. The spacecraft video seen on NASA SELECT (F2R/13) is downlinked from F2R/5, NASA determining what will actually be shown to "the public". We recall one other instance where F2R/5 was Letiched, and this was when "biological experiments", as was the case this time, were on the agenda. Any connection? If so, why?

THE YESTERDAY USA SUPERSTATION has changed primary uplink site from SHOP AT HOME's facility in Newport, TN, to Space Com's in Dallas. This has permitted Bill Bragg, whose labour of love the station is, to install all of his equipment at his home studio in Richardson, TX, eliminating the need of sending tapes to Newport. The result is better control and greatly improved fidelity of Sunday evening's "live" show (had been almost unlistenable at times because of the poor telephone line quality). Space Com are uplinking the YUSAS to Spacenet 3, Ch. 5. 6.48 narrowband audio; it can still be found reuplinked by ACTS on Galaxy 3, Ch. 7, 5.76 nb audio. Is temporarily off SAH subcarrier until a new downlink is put into operation at SAH's new facility in Knoxville. Other audio on S3/5 (the video is scrambled KTVT in Dallas) includes North America One (Sun Radio Network) and the USA Network - a religiously oriented broadcast news service. Space Com uplinks many audio services on regular subcarrier, FM^2 and FM^3 (digital data) on Spacenet 3, G STAR 1, SATCOM K2 and SBS 6.

FOR THOSE WHO CAN'T GET ENOUGH of Johnny Lightning (or is it Ligntnin'?) [he, evidently, can never "get enough"] on RNI via WWCR, he continues for a while on satellite only after 1:00 am ET (the Becker Satellite Network, S2/7/7.5, provides sat distribution for RNI). Relieved of any of the few remaining FCC restrictions on language & content applicable to broadcast licensees, JL lets it all hang out to his full unhibited potential. Understand Becker sells time to other unique individuals.

SATELLITE WATCH ADDENDUM (2 Sept. '92): AGAIN (as we boringly reiterate) the "disher" had the best of it in regard to immediate information, visual & aural, as a major news event was unfolding: Pre-Andrew, Andrew and Post-Andrew. Panaramoing the transponders. A continuous feed from the National Hurricane Center tracking the approach of the storm (the NHC itself becoming a causality). Anticipating that one or more Miami TV stations would be uplinked, we started looking for them, finding Ch. 7, Miami, on Telstar 301, and we stayed mostly with them for pre-storm coverage. At around 10:15 pm EDT they found it necessary cease operation from their studios, which appeared in jeopardy, resuming broadcasting from the transmitter site. This resulted in a break in satellite transmission. Was up again briefly on satellite from the transmitter site, then went to a chyron indicating they would be back, but soon the transponder went dark (Ch. 7, a Fox affiliate, was up for Fox News). We also checked Ku Band, finding a number of feeds on Spacenet 1, G-Star 1, G-Star 2, SBS 6 and Satcom K2, with none other than our old friend and scud dodger from the Gulf War, Charles Jako, on the job for CNN (same old Charlie). The WEATHER CHANNEL had their own reporter on the scene (the WEATHER CHANNEL's program feed remained scrambled; thought they might at least go to "fixed key", but did not). As the storm intensified satellite transmission became difficult, and uplink facilities were knocked out altogether.

As the storm subsided, moved on, the transponders were lit up with transmissions of tapes of the storm at its maximum of intensity, preliminary scenes of the damage which, as more and more of it became apparent, approached the incredible in its scope. The Networks, pools and area stations were all uplinking. Were not sure exactly when they came up to stay, but for some days now, the "around the clock" coverage of the hurricane and its aftermath by WTVJ, Ch. 4, Miami has been up on the HERO COMMUNICATIONS transponder, Spacenet 2, Ch. 24. Excellect reportage. Was still up as of this date, tho' by 1 Sept. some NBC programming had been restored ("Today", the evening entertainment shows). (Chs. 22 & 24 on Spacenet 2 are two halves of a 72 MHz wide transponder, which results in a division of power when both halves of the transponder are "lit" - as a result WTVJ had a bit of noise, exacerbated by our dilapidated C Band "dish" - but was great to sit up here in Kentucky and watch it all. Ch. 22 is the Spanish language channel, SUR, which carries programming from Latin American networks.)

The Andrew encore, which hit portions of Louisiana, was less devistating only because it hit less populated areas than had been the case in Florida. Florida became less the focus of attention as the storm approached and moved into Louisiana. Stations as far away as Houston & Dallas-FW had their SNG facilities there. Again, satellite transmission was degraded by the wind and heavy rain (you would have noticed noise on reports from the area on Network newscasts).

The only "star" among the "Anchors" to go hurricane chasing was Mr Rather. He could be seen for several hours standing in a Louisiana field as the winds blew and the rains fell.

We thought a New Orleans TV station might be uplinked, but that was not the case, at least on a continuous basis. A WWL-TV chryon was up (when we would scan G-Star 2) with WWL Radio audio.

SBS 6 was the most interesting, active, satellite to watch for Andrew news; there were times when all o/v transponders were loaded. Indeed, on at least one occasion I caught, one transponder for a few minutes was overloaded. Had tuned in for the taped replaying of the BBC "Nine O'Clock News", having locaded the BrightStar London chyron a bit before 6:00 pm EDT (necessary because the same transponder is not necessarily used every day). At 6:00 pm the program started as usual (PAL video), but at about 10 minutes into the program a chyron in NTSC flashed up with the lettering, as we recall, WSUR (would have to look at the tape again to confirm). The BBC was completely taken out although there were some residual "sparkles". Obviously an SNG operation had inadvertently hit the wrong transponder. Because of the capture effect (satellite transmitted video is frequency modulated), the interfering chyron was sufficiently strong to block the BrightStar Washington transmission of the BBC. The chyron was up for about five minutes, maybe longer, at which point it went away, revealing the BBC news in progress. But evidently, during the period of the blocked transmission, BrightStar Washington had called BrightStar London to apprise them of the situation, because shortly after the interfering transmission went away, the tape was rewound back to just before the point of the blockage, and then played to completion. Such instances of unintentional interference with statellite transmissions is not all that unusual, but this was our first observing of an occurrence of it.

Maintaing a flow of information to the hurricane victims has been something of a problem. Obviously, with power off and not even a home left for so many, television was not all that useful, so radio became the primary source of news and information. WTVJ (and we assume other TV stations') programming is simulcast on radio. And within the past couple of days the military, primarily for the "tent cities" put up to house the homeless, have set up a radio station on 1610 kHz (a good "catch" for DXers) called RADIO RECOVERY: have also distributed thousands of portable radios.

The extensive WTVJ coverage has permitted a personalization of the disaster, as people with stories of their particular problems and losses come before the cameras & microphones. One of the most graphic bits of WTVJ video was a home video taken by a gentleman as his home was being demolished. It has all been quite a show, a display of shattering in both human and material terms. And it will continue for some time, now the story of recovery and rebuilding (Bush pouring in the money - what happened to the "deficit"? - SO IT CAN ALL BE BUILT UP TO BLOW AWAY AGAIN!?)

FEATURES

OCTOBER

Artists At Work

(8 x 15 min)

As a highly successful writer and illustrator of children's books, **Quentin Blake** captures a magical quality, evoking what it is like to be a child and expressing his or her unique view of the world.

But his child's-eye perspective does not limit his appeal to youngsters. Adults appreciate the pictures of family life for their energy, humour and truthfulness.

His work conveys the different perspectives and imaginative gap between adults and children. In an engaging and light-hearted interview, he explains his technique in the last of this current series.

● ***Mons until 5th 2315 rep Tues 0445, 0930***

Behind The Glass Case

(6 x 15 min)

In 1988, London's sleepy Victoria and Albert Museum woke up with a shake-up. The museum, which houses one of the world's largest collections of the decorative arts, was nudged from slumber when its newly-appointed director, Elizabeth Esteve-Coll, made some dramatic changes.

She removed several eminent scholars from the staff and put a new emphasis on creating exhibitions with a broad popular appeal. How have the new policies worked and, most important, how do the people who run the museum now see their role?

Christopher Cook talks to staff at the V&A, to find out what they think of the new-look museum.

● ***Mons 0415 rep 0915, Weds 1515***

BATTLE OF THE BRAINS

Brain Of Britain

(17 x 30 min)

The nationwide battle of the brains reaches its conclusion as four mental maestros pit their wits in the UK general knowledge final, chaired as ever by **Robert Robinson**.

● ***Suns until 4th 2030 rep Mons 1215, Tues 0230***

Brain Of Brains

(1 x 30 min)

The winner of *Brain Of Britain* 1992, will not be able to rest his or her grey matter. In the ultimate clash of craniums, the new champion challenges the winners from the two preceding years, **James Eccleson** (1990) and **Chris Wright** (1991).

The winner will claim the highest accolade in this yearly competition, becoming the *Brain Of Brains 1992*.

● ***Sun 11th 2030 rep Mon 1215, Tues 0230***

Colleges for Peace

(1 x 30 min)

Thirty years ago, 56 students arrived at a 14th century castle in South Wales as guinea pigs in international education. Now there are 3,000 students at eight colleges all over the world from Canada to Italy, from Venezuela to Hong Kong and nearly all of them are preparing for the International Baccalaureat leaving exam.

How difficult is it for 16 to 18-year-olds from all over the world to live and work together and why is there so much emphasis on service to the community? **Kari Blackburn** was educated at the Atlantic College and she has visited some of the others for this special feature on United World Colleges.

You can hear why Norwegians want to go to Swaziland, what Nigerians have got out of an education in Wales and how the break-up of Yugoslavia takes on added meaning if you are studying at the United World College of the Adriatic.

● ***Fri 2nd 0730 rep 1215, 1930***

Kari Blackburn.

The Naturalist's Tale

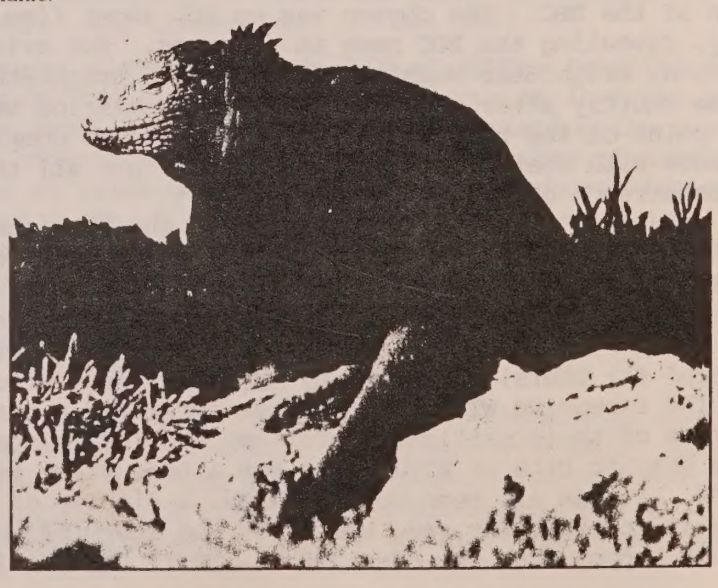
(6 x 10 min)

Four more programmes in which naturalists talk to **Christopher Nicholson** about their most memorable and exciting encounters with wildlife.

Among the tales this month are two with a decidedly mythical flavour. **Redmond O'Hanlon** describes his hunt for a dinosaur in the jungles of the Congo – more than 60 million years after the dinosaurs are meant to have become extinct ***5th***.

World-famous television naturalist **Sir David Attenborough** recounts the story of his meeting with the Komodo Dragon *(below)* – a huge and ferocious beast which lives only on a few Indonesian islands and has been known to attack human beings ***19th***.

● ***Mons until 26th 1635 rep Tues 0750, Weds 1235***



RALEIGH INTERNATIONAL

Salem Witch Hunt – 1692

(1 x 45 min)

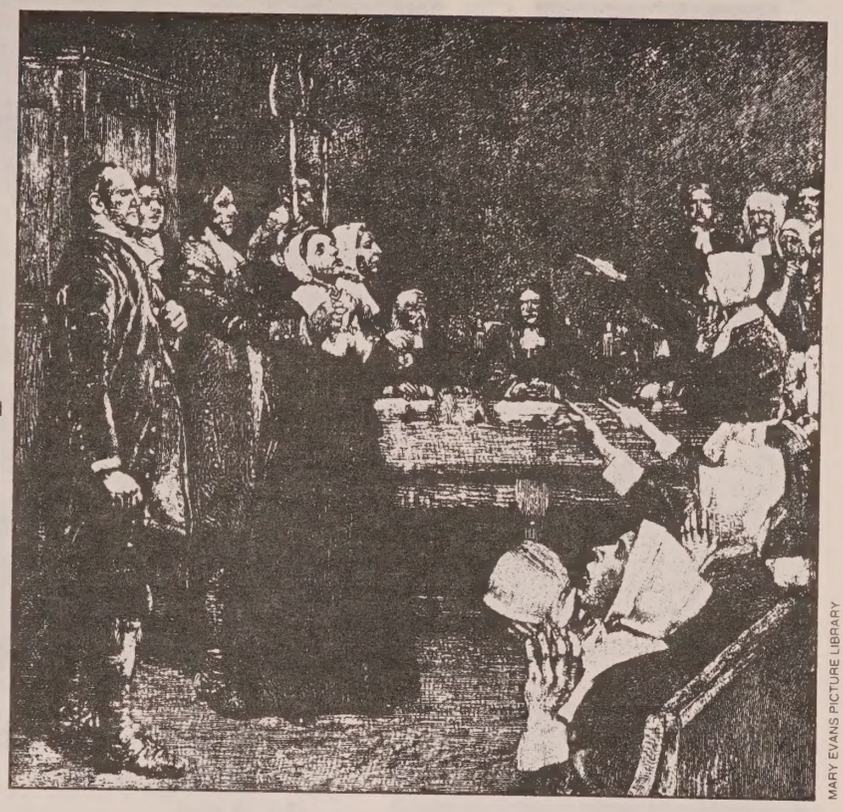
In 1692, in the small village of Salem, Massachusetts, accusations of witchcraft fractured a supposedly Christian community.

It is a remarkable story: a handful of girls went dancing naked in the local forest in an attempt to find out the names of their future husbands. When discovered, they developed convulsive fits and accused respected members of the village of "sending out their spirit". In a short time the accused, unless prepared to denounce their religious beliefs, were on their way to the gallows. Neighbour pointed finger at neighbour and 20 people were condemned as witches and warlocks.

The strange goings-on formed the basis of Arthur Miller's powerful allegorical play *The Crucible*, written in 1953. Three centuries after the original event, the incredible story still gives rise to a variety of theories. Many believe that witchcraft was indeed alive and thriving in the New England community. Others think that bread affected by a fungus caused powerful hallucinations.

Nicola Barranger visits Massachusetts to meet some of Salem's descendents and to talk to historians about the events of 1692.

● ***Sat 10th 1901 rep Mon 0101, 1515***



MARY EVANS PICTURE LIBRARY

RIGHT: Denounce thy neighbour: the terror of the Salem trials

The Evangelicals

(3 x 30 min)

Evangelicals are found in each Christian denomination in every country and are a major force in the church worldwide.

Numbers have recently grown to the point that, in some countries, mainstream denominations are almost exclusively evangelical. So who are they, what do they believe and what is on their agenda?

Once characterised as an exclusively Protestant and fundamentalist phenomenon, the evangelical base is now so diverse that there is a strong movement within the Roman Catholic and Orthodox churches.

Trevor Barnes investigates the history, beliefs and practices of the evangelicals and attempts to gauge what kind of influence – good or bad – they have in the Christian community, in national politics and in interfaith relations.

● ***Suns from 25th 0230 rep 1615, Mons 0730***

NEWS TEAM INTERNATIONAL

Feeling the power of prayer – evangelical style

The Invaders' Legacy:

Latin America 500 Years On

(6 x 30 min)

The Return Of The Inka: In 1980 twelve years of military rule ended in Peru and the country returned to elected civilian government. Since then, things have gone from bad to worse to catastrophic.

Economic chaos, cholera and one of the world's most brutal guerrilla movements – the Maoist Shining Path – are symptoms of a deeper malaise.

The last programme in this series examines why Peruvian democracy seems to have failed and looks for the seeds of a brighter future.

Could Peruvians be experiencing the *pachakuti*, the cosmic chaos heralding a new 500-year cycle of history, as Andean millenarians predict?

● ***Suns until 4th 0230 rep 1615, Mons 0730***

The Learning World

(12 x 15 min)

Parents of children at just over one per cent of state schools in England and Wales have voted to "opt out" of local government control. These 300 schools are now run by their boards of governors and heads, funded directly by the government.

A recent White Paper estimates that most secondary schools will have opted out by 1996. Some will specialise, but what happens to less able or difficult pupils the opted-out schools won't take?

These radical changes in British education are compared with other ways of managing and funding schools around the world. **John Turtle** reports on opting out and other news, views and ideas in education and training worldwide.

● ***Mons from 12th 2315 rep Tues 0445, 0930***

FEATURES

OCTOBER

HULTON-DEUTSCH/ REX FEATURES

Wicked pursuit or harmless fun? The twist and the waltz

Daring To Dance

(1 x 45 min)

The genteel twirls of tea-room dances are a world away from the Bacchanalian revelries depicted in some of the plays of Ancient Greece. But certain dance forms have long been associated with danger, lust and evil.

It is strange to think that the waltz and the tango could ever have been considered morally subversive, yet throughout the centuries and across the continents dance has often been considered socially and politically dangerous.

In Hawaii the Hula was banned by missionaries for being lewd and licentious. The Pope disapproved of the Turkey Trot. In Eastern Europe modern dance was forbidden by the far right and the far left. In some US high schools a similar ban applied to the Twist.

Elizabeth Diab and **Louise Fryer** look at times when physicians were issuing health warnings about the perils of prancing and find out why taking to the dance floor could cancel your ticket to heaven.

● ***Sat 31st 1901 rep Mon 0101, 1515***

Encounters With The Unknown

(6 x 15 min)

England, with its manor houses and picturesque timber-framed cottages, its coaching inns and stately homes, provides a perfect setting for those ephemeral beings known as ghosts, spectres, apparitions, wraiths or spooks.

Meeting places for ghosts in Scotland, Wales and Ireland are more diverse. In those areas, spirits might just be found in more natural surroundings, remote valleys, close to lakes and lochs, by old wizened trees and by oddly shaped rocks.

There are said to be at least 10,000 haunted sites in Britain and Ireland and it is estimated that one person in ten has glimpsed a ghost.

Ghosts are not always heralds of misfortune and bad luck. One elderly lady enjoyed sharing her cottage with a cooking-mad phantom she called Winifred, who, judging by the appetising smell of her culinary efforts, made wonderfully flavoursome soup!

● ***Suns 0445 rep Mons 1445, Weds 0815***

My One And Only

(1 x 30 min)

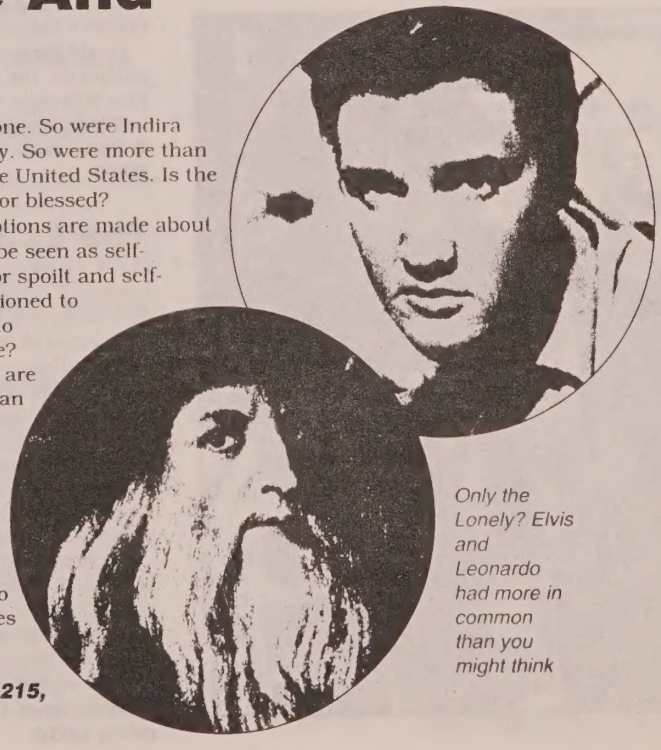
Leonardo da Vinci was one. So were Indira Gandhi and Elvis Presley. So were more than half the presidents of the United States. Is the only child handicapped or blessed?

Contradictory assumptions are made about only children: they can be seen as self-sufficient and talented or spoilt and self-centred. Are they conditioned to success or unprepared to compete in life's rat-race?

In China, where there are fines for having more than one child, people are worried that the "Little Emperors" might be introducing a whole new set of social problems.

In *My One And Only*, **Alenka Lawrence** – who is one herself – discusses what it is like to be an only child.

● ***Fri 30th 0730 rep 1215, 1930***



Only the Lonely? Elvis and Leonardo had more in common than you might think

In Praise of God

(1 x 30 min)

October sees the most holy day of the Jewish calendar, Yom Kippur, the Day of Atonement.

To mark this event, *In Praise Of God* is introduced by the Chief Rabbi of the United Hebrew Congregations of the Commonwealth, **Dr Jonathan Sacks**, and comes from the West London Synagogue ***4th***. The music is provided by the **Shabbaton Choir** directed by **Rabbi Lionel Rosenfeld**.

This is followed by a service from Scotland ***11th***, and one from Beverley Minster in Humberside which celebrates a harvest festival with a difference ***18th***. October ends with a visit to the English Reformed Congregation in Amsterdam for an ecumenical service ***25th***.

● ***Suns 1030 rep 1715, Mons 0030***

In Their Element

(1 x 45 min)

This montage documentary, compiled and produced by **Rosemary Hart**, explores aspects of water. People whose work or recreation involves the aqueous element talk about the fascination it holds for them and the feelings it evokes – the exhilaration, the sense of awe or the fear.

Taking part in the programme are the round-the-world yachtsman **Robin Knox-Johnson**, navigator **Thor Heyerdahl**, the swimmer and film star **Esther Williams**, an underwater archaeologist, an ice-walker and two fishermen.

● ***Sat 24th 1901 rep Mon 0101, 1515***

FEATURES OCTOBER

People And Politics

(30 min)

The series heads off to Britain's party conferences in a political landscape substantially different to last year's.

Then, election fever gripped the halls, bars and corridors. Speaking to his conference for the first time as Prime Minister, John Major faced an unsettled party. Meanwhile, Labour and Liberal Democrats were itchy for the campaign.

This year, while Labour's new leader John Smith looks for a way for his party to strike back, John Major cannot expect an easy run. He faces critical twin issues: the economy and Europe. Catch the ups and downs of political stratagem in this year's conference specials, presented by **John Eidinow**.

Labour Conference ***2nd-3rd.***

Conservative Conference ***9th-10th.***

● ***Fris 2215 rep Sats 0230, 0730***

Poems By Post

(12 x 15 min)

This poetry series, presented by **Michael Rosen**, takes a selection of international poems, both contemporary and classic, and introduces listeners to the thoughts and ideas of multifarious races, religions and beliefs.

If you have a favourite poem you would like to share with listeners, send the details to *Poems By Post* and it might end up being broadcast around the world. Even if you can remember only a single line, Michael will do his best to track the rest down.

Copyright clearance on 20th century poems can take up to eight weeks, so write in as soon as possible to *Poems By Post*, BBC World Service, Bush House, Strand, London WC2B 4PH.

● ***Weds 0130 rep 0930, 1715***

Tennyson: First Lord of Poetry

(1 x 45 min)

Sunset and evening star,
And one clear call for me!
And may there be no moaning at the bar,
When I put out to sea.

But such a tide as moving seems asleep,
Too full for sound and foam,
When that which grew from out the boundless deep
Turns again home...

Crossing The Bar
(written in 1889, the poem Tennyson requested be placed at the end of all editions of his poetry)

MARY EVANS

To the 19th century he was quite simply the greatest English poet since Shakespeare. He certainly looks the part: haunted dark eyes, flowing hair and beard, broad-brimmed black hat and cloak.

But Alfred, Lord Tennyson was no wild romantic. He was Queen Victoria's favourite poet and her enthusiasm was shared by millions of her subjects.

Tennyson (who was made Poet Laureate in succession to Wordsworth in 1850) was that rare phenomenon, a great writer more highly regarded in his own time than after his death.

For much of the 20th century Tennyson has been out of fashion. The almost hypnotic musicality of his verse and its surface beauty have been dismissed as poetry's equivalent of an addictive drug, safe only in small doses and a bad influence on the young.

But in the years leading up to the centenary of his death (on October 6th, 1892) Tennyson has become recognised as a far more interesting and intelligent poet than the 20th century has allowed. How, for example, was such a great poet able to exert such an influence on popular culture?

It seemed a natural consequence of his fame that the Queen would give him the hereditary title of baron, but Tennyson was the first English poet (and quite probably the last) to be made a Lord simply on the strength of his literary achievement. **John Pickford** presents.

● ***Sat 3rd 1901 rep Mon 0101, 1515***

Screenplay

(8 x 30 min)

If you have never heard Clint Eastwood crooning *The Cowboy's Wedding Song*, this could be the programme you've been waiting for. All the glitz and all the gossip of Tinseltown are strung together in the return of this popular celebrity quiz on the film biz.

Big-screen romance, box office block-busters, behind-the-scenes bitching – you will find it all in *Screenplay*. **Iain Johnstone** chairs, with clips from the classics and tales from the Hollywood Hills.

Discover what James Bond has in common with *Chitty Chitty Bang Bang* and share Roman Polanski's unusual self-help therapy for dealing with film financiers.

Team captains **Dick Vosburgh** and **Robin Ray** take up their positions on the *Screenplay* set.

● ***Suns from 18th 2030 rep Mons 1215, Tues 0230***

MARY EVANS

Remembering Proust

(2 x 30 min)

One of the greatest literary figures of the 20th century was a complicated, obsessional man, best remembered for dipping some cake into a cup of lime tea and thence evoking enough memories to fill a library.

Marcel Proust devoted his life to writing his epic eight-volume masterpiece *A La Recherche Du Temps Perdu*, and died (in 1922), before the three final volumes were published.

His work stands as a great landmark; an exhaustive exploration of the workings of time, memory, habit, aesthetics, class and sexuality.

Part 1 of the series, *In Search Of Proust*, investigates the privileged and extravagant life of an author who ended up a recluse, turning night into day, working in a cork-lined bedroom as he edited and expanded his epic right up until his death ***11th***.

In the second part – *Proustian Memories* – **Anna Horsburgh-Porter** examines the world created in the books ***18th***.

● ***Suns 11th, 18th 0230 rep 1615, Mons 0730***

DRAMA

OCTOBER

Sad Cypress

(5 x 45 min)

An anonymous letter sends Elinor and her cousin Roddy hurrying down to Hunterbury Hall to see their Aunt Laura. She is old and ill, and, being childless, will probably leave her fortune to them. But according to the letter-writer, Aunt Laura wants the lodge-keeper's daughter, Mary Gerrard, to inherit some of her money.

When Mary is murdered, shortly after the death of Aunt Laura, suspicion falls on Elinor, the only person who would benefit from Mary's death. The celebrated detective Hercule Poirot is the only man who might be able to save her from the hangman.

Agatha Christie's novel is dramatised by Michael Bakewell and stars **John Moffat** as Hercule Poirot, **Emma Fielding** as Elinor and **David McAlister** as Dr Lord.

● Thurs from 8th 1130 rep 1715, Fris 0230

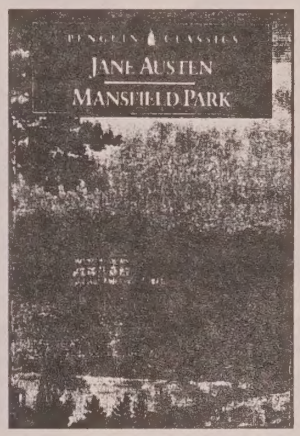
MARKHAM AND FROGGATT

Murder suspect: Emma Fielding.

OFF THE SHELF

Mansfield Park

(15 min)



Jane Austen's classic tale is a wry and elegant exposé of class and manners, read by **Maria Aitken** and seen through the eyes of the young protaganist, Fanny Price.

At the age of nine, Fanny is sent to Mansfield Park, to live with her aunt and uncle, Sir Thomas and Lady Bertram. Initially she is intimidated by the Bertram family. Her uncle is stern and forbidding, her aunt ignores her and cousins Maria and Julia poke fun at her shabby clothes.

Only Edmund, the second son, makes any attempt at friendship. Gradually, Fanny's generosity and kindness win the whole family over, although she is constantly reminded that they are her superiors by class .

Pushed to the sidelines, Fanny watches her female cousins pair off and marry and feels secret despair as Edmund become fascinated by Miss Mary Crawford. Will Fanny ever be more to Edmund than his closest friend? ***Sept 28th-Oct 23rd***

Short Story

(15 min)

Castles and dwarves, monsters and princesses become everyday reality to a child resentful of the attention given to her sick brother. *A Gift For The Emperor Dwarf* comes from Singapore and is by Lau Siew Mei ***10th***.

A young motherless monk finds pleasure and even love in his meetings with the *Monkeys*, but he learns that the chosen path requires him to break such emotional attachments. Written by Punyakante Wijenaike in Sri Lanka ***17th***.

In a cloud-grey city a young refugee tastes the bitterness of exile and disappointment. Tempted to end it all, thoughts of his grandmother bring him hope. *Laugh For Me* is by Lesley Reader from Bhutan ***24th***.

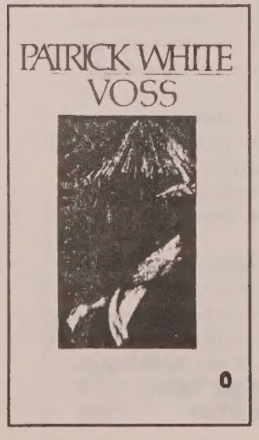
● Sats (ex 3rd) 0130 rep Suns 0430, 0915, 2215

Voss

Johann Ulrich Voss, dedicated explorer, sets off into the uncharted territory of 19th century Australia, with six companions, on a journey of discovery in a new land.

All Sydney is there to see them off, including Laura Trevelyan, niece of the expedition's patron, Mr Bonner. Despite only a few meetings, a bond grows between Laura and Voss – the recognition of a fellow spirit, uneasy in society.

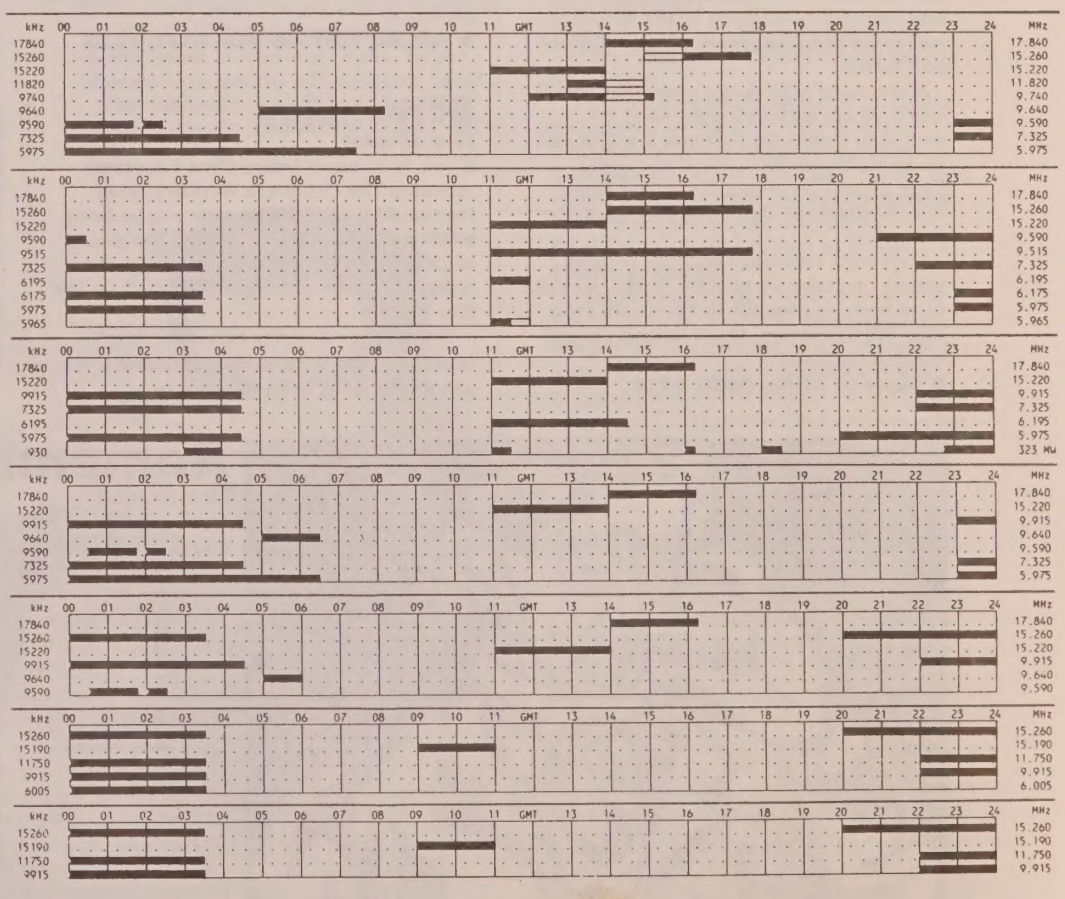
And it is this bond which helps to sustain Voss as the expedition moves further into the seemingly inhospitable landscape. This journey of discovery also becomes a confrontation with very deepest self.



Patrick White's powerful novel found its source in the true story of a German explorer who died in the Australian desert in 1848. The story is abridged by Jane Wood, ***from 26th***.

● Mons-Fris 0430 rep 1430

Western Hemisphere —



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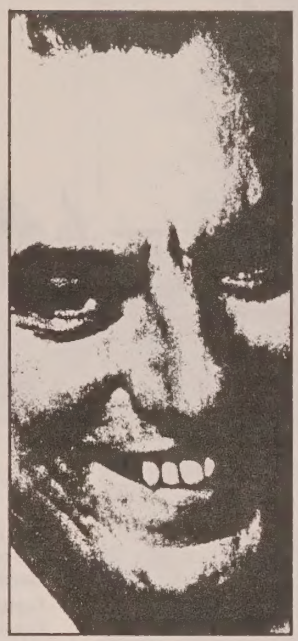
DRAMA OCTOBER



DAWSON/WRIGHT/FORD DAVIES/ MARKHAM AND FROGGATT (ARMSTRONG)

Ubu Roi

(1 x 60 min)

Ma Ubu is fat, rude, loathesome and ambitious. Pa Ubu is worse.

When Pa Ubu plans to kill Good King Wenceslas and Prince Bilikins, things go from bad to terrible. In a dastardly plot, Ubu seizes power and, with the help of the disgraceful Dogpile, the despicable Mould and the disgusting Weed, his dreadful rule commences...

Alfred Jarry's hilarious and bizarre play moves from creepy cathedrals to snow-soaked mountains, from a dirty ditch to a colourful court.

Pa Ubu tramples his way over peasant and politician alike in his blundering reign of terror.

Meanwhile Prince Bilikins plots his revenge in a far-flung cave, beset by big brown bears and ghostly presences. Alone and only 15, he hopes to avenge his father's untimely death.

Alun Armstrong and **Alison Peebles** star as Pa and Ma Ubu in Jarry's fantastical portrayal of an absurd tyrant. Directed by Hilary Norrish.

● ***Sun 4th 0101 rep 1201, 1901***

Above left: Alun Armstrong (Ubu Roi); above right, Oliver Ford Davies (The Shape Of The Table) and left , Liza Sadovy (Double Cross). Below: Lord Haw-Haw, injured during his arrest

Double Cross

(2 x 60 min)

Two remarkable Irishmen made considerable and startling contributions to the events of World War Two.

One was Brendan Bracken MP, Minister of Information to Winston Churchill in England. The other was William Joyce, who broadcast propaganda for the Nazis and became known in Britain as Lord Haw-Haw.

Both men used words as weapons, were expert dissemblers, believed passionately in an ideal England and disguised their Irish pasts.

William Joyce's broadcasts from Berlin captured the terrified imaginations of the British people. Listeners in England bent over the wireless every night, twiddling the knobs towards Hamburg or Berlin, and heard his familiar trademark "Germany Calling! Germany Calling!"

Many became infected, or inspired, by the inventiveness of Lord Haw-Haw. No wonder Brendan Bracken, as Minister of Information, was concerned.

Thomas Kilroy, one of Ireland's leading dramatists, examines the career and personality of these men. In two linked plays he creates a story – half-fact, half-fiction – of obsession, paranoia and deception.

Stephen Rea and **Liza Sadovy** star in these brilliant and complex plays by Thomas Kilroy, directed by Hilary Norrish.

● ***Sun 11th, 18th 0101 rep 1201, 1901***

IMPERIAL WAR MUSEUM

The Shape Of The Table

(1 x 90 min)

Pavel Prus has been a novelist, a copy editor, a writer of children's fairy tales, a gardener, a bricklayer and a window-cleaner.

He is now in jail, described as a "bombastic counter-revolutionary egoist" and imprisoned for "disseminating fabrications hostile to the state".

When, in 1989, he is suddenly asked to participate in real political power, events in his Eastern European country move faster and further than anyone had dreamed possible.

David Edgar's highly acclaimed play follows two weeks of a bloodless revolution in which not a stone is thrown, not a window broken and yet nothing will ever be the same again.

Oliver Ford Davies, Karl Johnson, Jeremy Northam and **Peter Vaughan** star in this commentary on the collapse of communism in the East. Directed by Hilary Norrish.

● ***Sun 25th 0030 rep 1130, 1830***

SILVESTER MANAGEMENT

A Month In The Country

(15 min)

The winds that o'er each coming tempest brood
Waking like spirits in their startling moods
Fluttering the sere leaves on the blasting lea
That letters under every fading tree
And pausing oft as falls the pattering rain
Then gathering strength and twirling them again...

For John Clare, living on the borders of East Anglia, the most troublesome October wind would be from the east, just as it usually is for us in our Kentish valley. But when the Big One came – the October hurricane of 1987 – it roared over southern England from the opposite direction, the south-west.

Nearly everyone around here has a hurricane story – everyone, that is, except me. I was in London that night, sleeping over before an early start at Bush House in the morning, and I must have been sleeping very well, because it wasn't until Pamela Creighton telephoned to ask if I was coming in that I found out what had happened.

"Coming in?" I replied. "Of course I'm coming in! I'm just off to catch the Tube."

"You're not, you know!" said Pam, and of course she was right. London, when I finally drove in to work, looked like one of those newsreels from Florida – uprooted trees, smashed cars, floods – the lot. What, I wondered, of my little house on its hillside?

As it happened, things weren't so bad. A few roof-tiles missing and a pane of broken glass seemed to be about it. I was luckier than some friends nearby. Living in the all-too-aptly named Windfield House, they had spent the night cowering downstairs while their entire roof and bedroom ceiling were ripped away. And the ten-foot sheets of corrugated iron from the barn over the way ended up a mile away down the valley.

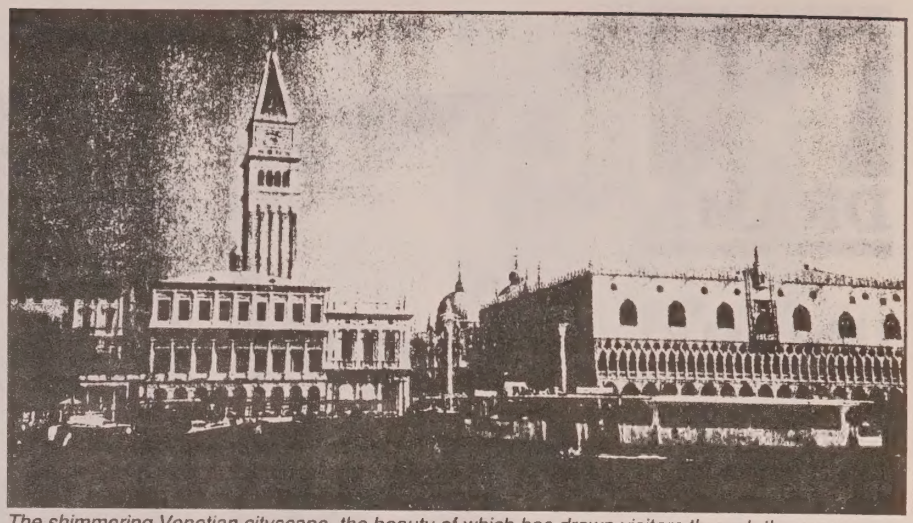
Of course, the obvious casualties were the trees. The following day I passed an orchard where every tree lay on its side, still in the ranks in which they were planted.

My favourite story of that night is of the old lady and the tiles. Kent peg-tiles, if you can get the genuine article, are very, very expensive, and the story goes that one valiant old party was found outside in her dressing-gown at the height of the gale, fielding her tiles as they came hurtling off the roof. I'm inclined to believe this – we produce a tough breed down here in Kent...

Michael Hayes

● ***Sat 24th 0415 rep Wed 1445, Thur 0815***

ANDREW WRIGHT



STEVE AUGUST

The shimmering Venetian cityscape, the beauty of which has drawn visitors through the ages

La Serenissima

(1 x 30 min)

"Streets full of water. Please advise." So wrote the American humorist Robert Benchley on arriving in the world's most remarkable city – Venice, otherwise known as *La Serenissima*.

Recently, the waters around the city have been a genuine cause for concern, as the city becomes increasingly threatened by the surrounding lagoon.

La Serenissima means the most serene or sublime and the proud Venetian Republic bestowed the watery city with this name. It is built on 118 islands and more than 400 bridges span the canals.

Through the centuries Venice rose from a small island state to a world trade power, an expansion that ended only when Napoleon marched in.

The city's beauty has inspired countless poets, writers and composers drawn to an enduring centre of religion, art and and culture.

Graham Hill paints a portrait of Venice and its people, history, art and music.

● ***Fri 9th 0730 rep 1215, 1930***

Omnibus

(30 min)

At the beginning of the month *Omnibus* pops into the kitchen to sample a choice selection of culinary tales.

The theatre of the stove is a scene of flashing blades, bubbling pots and simmering emotions.

In *The Chef's Room*, **Mark Burman** lifts the lid on working kitchens and eavesdrops on jazz singer and raconteur **George Melly** as he dines out at the London restaurant Au Jardin Des Gourmets. Meanwhile, down below, in a world of pans and pandemonium, the head chef, **Danny Crow**, prepares for action.

Some famous literary faces (including George Orwell and playwright Arnold Wesker), have sweated through kitchen chores and *Omnibus* recounts their times stirring and scrubbing ***7th***.

● ***Weds 0030 rep 1001, 1930***

The West Coast Sound

(4 x 30 min)

From the earliest popstars of the '50s to the contemporary chart-topping bands and soloists, the USA has a rich and varied modern music culture. But all these artists have something in common - they all represent, one way or another, the West Coast Sound.

The Pacific meets California in a welter of surfable waves. Since the early '60s San Francisco and Los Angeles have been the focal point for many of the world's top bands and artists. But why is this and how did it happen?

What is the scene like today? In this four-part documentary series, **Nicky Horne** heads west in an attempt to find out.

In the first programme, subtitled *After The Goldrush,* he delves into the history of California and notes how it is paralleled by the development of its music scene ***12th***.

The second programme, *New Kid In Town,* focuses on why so many young Americans migrate to California, especially Los Angeles, to try and make it in the music business ***19th***. And finally – for this month – *Running Down A Dream* zeros in on the current LA music scene, the part US radio has to play in it, how the corporate interests of the big record companies affect it and how the dreams of the young migrants are modified by their experience ***26th***.

As well as music from many of the main protagonists, **David Crosby**, **Stephen Stills**, **Glenn Frey** (the Eagles), **Susannah Hoffs** (the Bangles), **Melissa Etheridge, Lemmy** (Motorhead), **Dave Mustaine** (Megadeth), **Ron Young** (Little Caesar) and many more talk about their West Coast experiences.

● ***Mons from 12th 2215 rep Tues 0630, Weds 1615, Fris 1030***

Extensive excerpts from LONDON CALLING are reprinted in RIB with the permission and cooperation of BBC. From November, L.C. becomes part of BBC WORLDWIDE, a 100-page magazine with articles and BBC television listings--introductory offer 18 pounds for 12 monthly issues by airmail: P O Box 76, Bush House, London, England WC2B 4PH, UKOGBANI

MUSIC

OCTOBER

All My Hope

(1 x 45 min)

For Anglican cathedral worship around the world, Herbert Howells is perhaps the greatest 20th century composer of sacred music. Work after work reflects the space, architecture and traditions of the great stone buildings for which it was written.

There are settings of the three services central to cathedral life: the Eucharist, Matins and Evensong. Hymn tunes, anthems and choral preludes reflect the progression of the church's calendar. Then there is the music which finds a place in the concert hall as well as the cathedral, which includes the magnificent *Hymnus Paradisi*, the *Missa Sabriensis* (*Severn Mass*) and the *English Mass*.

Such a wealth of musical works for the church from one composer suggests a life-long devotion to this area of composition. But by far the greatest proportion of Herbert Howell's religious music dates from the second half of his life – the years following the crushing tragedy of the sudden death of his son Michael from spinal meningitis in 1935.

Howells, a leading figure in sacred music

All My Hope is the story of a composer whose career seemed in decline, but which – in coming to terms with death – found new life. In interviews with family and friends of Howells, **Andrew Green** examines how writing music for the church brought a new sense of belonging into his life, even though the works he wrote bore the scars of his bereavement.

Taking part are Howells' daughter, the actress **Ursula Howells**, such eminent musical figures as **Sir David Willcocks**, **Sir Thomas Armstrong** and **Sir Keith Faulkener**, along with Howells' biographer, **Christopher Palmer**. The programme is completed by the sounds of Howells' music ringing through some of the buildings for which it was written – St Paul's Cathedral, King's College, Cambridge and Gloucester Cathedral.

● ***Sat 17th 1901 rep Mon 0101, 1515***

Concert Hall

(45 min)

This month's programmes explore the exciting and varied world of the concerto. The first, *Keeping Company*, goes back to the beginning of the concerto idea, with music by Monteverdi, Corelli, C P E Bach and Mozart ***4th***, while the second, *Plus Fours*, features sundry quartets of soloists in works by Vivaldi, Bach and Schumann ***11th***.

In the third, *Interlopers*, we meet such unlikely soloists as the hurdy-gurdy, the balalaika, two reciters and a coloratura soprano (courtesy of Corrette, Walton and Glier) ***18th***. Finally we dispense with outside soloists altogether in Bartok's *Concerto for Orchestra* ***25th***.

● ***Suns 1515 rep Tues 0815, 2315***

Astronomer Sir Bernard Lovell gets the treatment from Bacon and Dickinson in their first series.

About Face

(4 x 30 min)

Are two heads better than one? Philip Bacon, who co-hosts the interview programme with Sarah Dickinson, discusses how the formula works...

On paper, our proposal to the World Service seemed, I suspect, slightly extravagant: two presenters interviewing one hapless guest for half-an-hour. Now that the first series of six programmes has been broadcast and we are embarking on a second series, we can take stock.

Unwittingly, a World Service executive paid us a considerable compliment recently when he said: "I listened to one of your interviews and I hardly noticed there were two presenters".

That of course is the key: the biggest pitfall we faced was our two egos vying for attention and never mind the guest.

Sarah Dickinson and I have known each other and worked together for more years than she would like to mention. We also decided to interview each other before attempting this format, which established a mutual understanding of our techniques.

The central point, though, is this: in the other field in which I work (as a counsellor), working in pairs for group therapy is highly successful.

One person conducts the group, known as facilitating, while the other observes and intervenes, known as processing. By applying this technique and imposing a strict agreement by which the observer has priority to intervene, whereupon he/she becomes the facilitator and the other presenter becomes the observer, we were able to catch on the wing, opportunities which otherwise might well have been lost.

Every presenter has had the experience of listening again to an interview and hearing those missed opportunities – no one can listen, think of the next question, watch body language, keep a check on the time and "hear" what is *not* being said, all at once without missing something somewhere.

We believe the proof is in the pudding. Sir Andrew Lloyd-Webber made headlines in the British press as a result of something he said to us concerning his finances, his insecurity, his private life.

It was not prurient, it was not unfair (he did not have to say anything).

The astronomer Sir Bernard Lovell talked movingly about his passion for his work and despite his success (or because of it) revealed a man in thrall to a scientific monument – the Jodrell Bank observatory.

Sir Shridath Ramphal told us he was not the kind of man the United Nations would tolerate as Secretary-General – he was, in effect, too honest!

Bodyshop (the eco-friendly cosmetics chain) owner Anita Roddick admitted her fear of being alone (and proposed marriage to me in a wonderful little exchange which said more about her than she intended).

Chris Bonington, the mountaineer, was moved to tears when talking about friends he had lost and the death of his son. The Irish President Mary Robinson let us see rather more of both the career woman and the private woman than she normally does – and she gives hundreds of interviews.

We did not choose these people in a haphazard way but to represent a wide cross-section of society. So often a series of interviews will involve one profession – sportsmen, entertainers and so on.

We wanted to concentrate on people who have a high profile and are used to keeping their private selves (the other face) well in the background. That was the challenge, and we believe the task of gently revealing some of that persona succeeded, sometimes beyond even our expectations.

It certainly succeeded well enough for the World Service to go for a second series, thus giving our very supportive commissioning editor Penny Tuerk the chance to say I told you so to her doubting colleagues. Because the other thing I have not mentioned is that we are an independent company – the first to work in this way for BBC World Service.

Now we have lined up another group of diverse and interesting people for interview, so tune in and be ready for the unexpected – anything can happen on *About Face*.

● ***Suns from 4th 1401 rep Mons 0630, 1001***

Composer of the Month

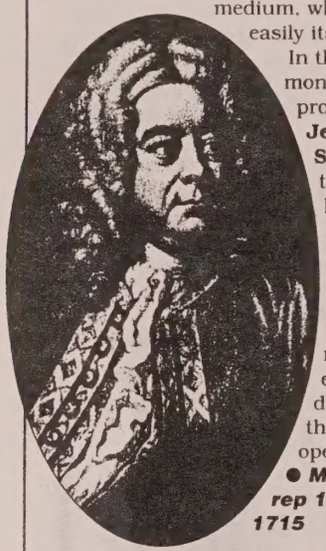
(30 min)

Born in Germany in 1685 (the same year as Bach and Domenico Scarlatti), George Frederick Handel was the most celebrated composer of his age.

A notorious musical magpie who took from any quarter that which might prove useful to him, he became in turn the greatest Italian composer (or at least the most admired composer of Italian opera), the finest German composer and the most famous English composer who ever lived.

That, anyway, is how he was seen in his lifetime. Today, few would rank him higher than Bach, yet he remains the most easily accessible of all baroque composers, with his inexhaustible gift for melody and an ear for instrumental colour which has rarely been surpassed.

His oratorio *Messiah* is undoubtedly the most popular work of the entire Baroque era but his huge output contains many works, in almost every medium, which are easily its equal.



HULTON-DEUTSCH

In this month's programmes, **Jeremy Siepmann** traces the life and career of a composer whose life and work were in many ways even more dramatic than his operas.

● ***Mons 0230 rep 1130, Tues 1715***

West African singer Angelique Kidjo in full flight – see Half The Sky

NICK PORTER

Latin Roots

(8 x 30 min)

In the final programme in the series, **Lucy Duran** investigates the connections between music from Zaire, Haiti and the Ivory Coast of Africa, with artists such as **Papa Wemba** and **Tabou Combo**. *Latin Roots* will get your feet tapping and your hips swaying.

● ***Mons until 5th 2215 rep Tues 0630, Weds 1615, Fris 1030***

Half The Sky

(6 x 15 min)

The rise of world music has given a higher profile to some of the leading African women singers, who have long been superstars at home.

Aster Aweke, an Ethiopian, recently had a hit record in the USA, and West Africans **Oumou Sangare** and **Angelique Kidjo** are mobbed when they visit Paris.

Half The Sky, from the saying "Women hold up half the sky", features six artists from different countries, from the veteran South African **Miriam Makeba** to the catsuit-wearing Kidjo.

It also looks at the influences behind the music, from women's working songs to religion and the new desire to use a mix of international sounds.

The programme is presented by **Akwe Amusu** and produced by Harriet Green.

● ***Suns from 4th 0415 rep Mons 1930, Tues 0915***

The Story Of Western Music

(8 x 30 min)

Throughout the 17th century Italy was the centre of the musical world. Birthplace to the new musical style known as Baroque, the Italians were feverishly copied and scores reprinted throughout Europe.

Italian composers and performers were well-respected everywhere and many of Europe's most ambitious musicians made the journey across the Alps to study in Italy.

Even the principal rivals of the Italians, the French composers of the court of Louis XIV, were inspired by an Italian-born musician, Jean-Baptiste Lully.

In this month's programmes, presenter **Anthony Burton** is joined by some of the world's leading scholars and performers in tracing the influences that shaped baroque music, and examining the achievement of composers and performers in Europe's musical centres.

The month begins with a programme devoted to the church music of the German composer Heinrich Schütz, who studied in Venice ***6th***. We then trace the influence on instrumental music of Archangelo Corelli ***13th***.

The next programme focuses on the French style of Lully, Couperin and Rameau ***20th***. The month ends with the "English Orpheus" – the achievements of Henry Purcell ***27th.***

● ***Tues 1030 rep Fris 0030, 1715***

Tutankhamen's Legacy

(1 x 30 min)

In April 1939, a haunting sound filled the evening air in the deserted galleries of the Cairo Museum. It was a sound that had not been heard for 3,500 years – the unique voice of Tutankhamen's silver trumpets.

But not all the music of Ancient Egypt has been sealed up in silence since the time of the pharaohs. Many of the instruments played today all over North Africa can be traced back to the ancient flutes, lyres, pipes and drums played by the ancient Egyptians themselves.

Lise Manniche presents the fascinating music of the Sphinx, in *Tutankhamen's Legacy*, produced by John Thornley.

● ***Fri 23rd 0730 rep 1215, 1930***

THE GRIFFITH INSTITUTE, ASHMOLEAN MUSEUM

The Devil's Trill

(6 x 15 min)

Nicholas Anderson continues his six-part tricentenary portrait of Tartini, one of the founding fathers of the great violin tradition which led to such later masters as Vivaldi, Paganini, Sarasate and Kreisler.

● ***Mons 0145 rep Tues 1445, Fris 0415***

AT A GLANCE

The transmission times of regular programmes given on this page are intended only as a general guide. Some changes will inevitably occur, and readers are asked to check the timing of individual programmes on the Day to Day pages.

World News

Broadcast on the hour:
15 min: Daily 0400, 1500

9 min: Daily 0300, 0600, 0800, 1600, 2000, 2200; Mons-Sats 1200

5 min: Daily 0900, 2300 Suns-Fris 1700 Mons-Fris 1400, 1900 Tues-Sats 0100

1 min News Summary: Suns, Mons 0100 Daily 1000 Sats-Suns 1400, 1900 Sats 1700 Suns 1200

Newsdesk *(30 min)*
Including World News and dispatches from overseas and UK correspondents ***daily 0000, 0200, 0700, 1100, 1800***

Newshour *(60 min)*
A comprehensive look at the major topics of the day, plus up-to-the-minute international and British news; the 0500 edition also includes a look at the British papers at approx 0545 ***daily 0500, 1300, 2100***

News About Britain *(5 min)*
Daily 0309, 0609, 1609, 2209

➤ *There is more news about Britain in Newsdesk approx 20 min into the programme and Newshour, usually 40 min into the programme.*

Outlook *(25 min)*
An up-to-the-minute mix of conversation, controversy and colour from around the world, plus latest developments in Britain ***Mons-Fris 1405, 1905, Tues-Sats 0105***

The World Today *(15 min)*
Examines thoroughly a topical aspect of the international scene ***Mons-Fris 1645 rep 2009, Tues-Sats 0615***

World Business Report *(9 min)*
Latest news from the markets in the Far East, Europe and the USA ***Mons-Fris 0905, 1705, 2305; Sats 0905 only***

➤ *You can hear more financial news at approx 0535, 1325 and 2125 in Newshour and in most editions of Newsdesk*

World Business Review *(9 min)*
A look back at the previous week's business and a preview of upcoming events ***Suns 0905, 1705, 2305***

Worldbrief *(15 min)*
Roundup of the week's news headlines, plus everything from sport and finance to best-sellers and weather ***Fris 2315, Sats 0445, 0915***

Jolly Good Show *(45 min)*
Dave Lee Travis presents your record requests and dedications in his own unique way ***Sats 0815 rep 2315, Tues 1515***

Andy Kershaw's World of Music *(15 min)*
Mons 0445 rep 0930, Weds 1730

Anything Goes *(30 min)*
A variety of music and much more, with **Bob Holness** ***Sun 1430 rep Mons 0330 rep 0830***

Assignment *(30 min)*
Weekly examination of a topical issue ***Weds from 30th 2030 rep Thurs 0330, 1001***

Book Choice *(5 min)*
Short book review every week ***Sats 1040 rep 2310, Weds 0425, Thurs 0140***

Classics With Kay *(45 min)*
Brian Kay presents his choice of classical music ***Suns 0815 rep 2315, Thurs 1515***

Country Style *(15 min)*
With **David Allan** ***Weds 0145 rep 0445, 0915***

Development '92 *(30 min)*
Aid and development issues ***Tues 1930 rep Weds 0230, 0730***

Discovery *(30 min)*
In-depth look at scientific research ***Tues 1001 rep 1830, Weds 0330***

Focus On Faith *(30 min)*
Comment and discussion on the major issues in the worlds of faith ***Thurs 1830 rep Fris 0330, 1001***

Folk In Britain *(15 min)*
Ian Anderson is your host ***Fris 0445 rep Suns 0930, 2009, Tues 0130***

From Our Own Correspondent *(20/15 min)*
BBC correspondents comment on the background to the news ***Sats 1830 rep Suns 0330, 0730; Weds 2315 rep Thurs 0445, 0915***

From The Weeklies *(15 min)*
Review of the British weekly press ***Sats 0030 rep 1045, 1945***

Good Books *(15 min)*
Recommendation of a book to read ***Sats 0415 (ex 24th) rep Weds 1445 (ex 28th), Thurs 0815 (ex 29th)***

Global Concerns *(15 min)*
Update on environmental issues ***Fris 0145, 0915, 1445***

Health Matters *(15 min)*
Keeps track of new developments in the world of medical science, as well as ways of keeping fit ***Mons 0815 rep 1945, Tues 0145, 0415***

In Praise Of God *(30 min)*
Weekly programme of worship and meditation ***Suns 1030 rep 1715, Mons 0030 (see page 6)***

Jazz For The Asking *(30 min)*
With **Malcolm Laycock** ***Sats 2215 rep Suns 0630, Weds 1030***

Jazz Now And Then *(15 min)*
With **George Reid** ***Sats 0145 rep 0430, 1001***

John Peel *(30 min)*
Tracks from newly released albums and singles from the contemporary music scene ***Sats 1715 rep Tues 0330, Thurs 0830***

Letter From America *(15 min)*
With **Alistair Cooke** ***Sats 1015 rep Suns 0615, 1645, 2230***

Megamix *(30 min)*
Compendium of music, sport, fashion, health, travel, news and views for young people ***Tues 1130 rep 1615, 2215***

Meridian *(30 min)*
Three topical programmes weekly about the world of the arts ***Sats 0630 rep 1130, 2030; Tues 2030 rep Weds 0630, 1130; Thurs 2030 rep Fris 0630, 1130***

Multitrack *(30 min)*
1 World Service Top 20 ***Mons 1830 rep 2330, Tues 1215***; **2** New pop records, interviews, news and competitions ***Weds 1830 rep 2330, Thurs 1215***; **3** The latest on the British music scene ***Fris 1830 rep 2330, Sats 1215***

Music Review *(45 min)*
News and views from the world of music ***Thurs 2315 rep Fris 0815, 1515***

Network UK *(30 min)*
Issues and events affecting the lives of people throughout the UK ***Thurs 0730 rep 1615, 2215***

New Ideas *(20 min)*
Window on the world of technology, innovation and new products ***Mons 1615 rep Tues 0730, Weds 1215***

Off The Shelf *(15 min)*
Daily readings from the best of world literature ***Mons-Fris 0430 rep 1430 (see page 13)***

Omnibus *(30 min)*
Each week a programme on almost any topic under the sun ***Weds 0030 rep 1001, 1930 (see page 7)***

People And Politics *(30 min)*
Background to the British political scene ***Fris 2215 rep Sats 0230, 0730 (see page 8)***

Personal View *(15 min)*
A contributor reflects on a subject that interests, intrigues or irritates them ***Sats 0930 rep 1701, 2009***

Recording Of The Week *(15 min)*
A personal choice from the new releases ***Sats 0045 rep Mons 0615, Thurs 1445***

Science In Action *(30 min)*
Fris 1615 rep 2030, Suns 1001

Seven Seas *(15 min)*
Weekly programme about ships and the sea, with **Malcolm Billings** ***Thurs 1930 rep Fris 0130, 0930***

Sports International *(30 min)*
Live commentaries and interviews, features and discussions ***Weds 2215 rep Thurs 0230, 0630***

Sports Roundup *(15 min)*
Daily 0315, 0945, 1245 (ex Suns), 1745, 2245

Sportsworld *(150 min)*
Weekly sports magazine presented by **Paddy Feeny** ***Sats 1401 (1430 from 31st), 1515, 1615***

The Farming World *(15 min)*
Thurs 0145 rep 0415, 0930, 1945

The Ken Bruce Show *(30 min)*
Suns 0030 rep 1130, 1830

The Vintage Chart Show *(30 min)*
Each week a classic Top 20 from the past with **Paul Burnett**. This month the charts are from 1976 ***3rd***; 1987 ***10th***; 1971 ***17th***; 1961 ***24th***; 1984 ***31st Sats 0330 rep Mons 1030, 2030***

Waveguide *(10 min)*
How to hear World Service better ***Sats 1030 rep Weds 0415, Thurs 0130***

Words Of Faith *(5 min)*
People of all faiths share how their scripture gives authority and meaning to their lives ***daily 0809 rep 1209 (Mon - Sat), 2025, 2305 (Sats only)***

Write On... *(10 min)*
Air your views about World Service: write to PO Box 76, Bush House, Strand, London WC2B 4PH ***Sats 1850 rep Suns 0350, 0750***

DAY TO DAY IN

SATURDAY
October 3 10 17 24 31

0000 Newsdesk
30 From The Weeklies
45 Recording Of The Week

0100 World News
05 Outlook
30 Short Story (*ex 3rd, 31st* Seeing Stars)
45 Jazz Now And Then

0200 Newsdesk
30 People And Politics

0300 World News
09 News About Britain
15 Sports Roundup
30 The Vintage Chart Show

0400 World News
15 Good Books (*ex 24th* A Month In The Country)
30 Jazz Now And Then
45 Worldbrief

0500 Newshour

0600 World News
09 News About Britain
15 The World Today
30 Meridian

0700 Newsdesk
30 People And Politics

0800 World News
09 Words Of Faith
15 A Jolly Good Show

0900 World News
05 World Business Report
15 Worldbrief
30 Personal View
45 Sports Roundup

1000 News Summary
01 Jazz Now And Then
15 Letter From America
30 Waveguide
40 Book Choice
45 From The Weeklies

1100 Newsdesk
30 Meridian

1200 World News
09 Words Of Faith
15 Multitrack 3
45 Sports Roundup

1300 Newshour

1400 News Summary
01 Sportsworld (*until 24th, from 31st* John Peel)
30 Sportsworld (*from 31st*)

1500 World News
15 Sportsworld *contd*

1600 World News
09 News About Britain
15 Sportsworld *contd (until 24th)*

1700 News Summary
01 Personal View (*until 24th, from 31st Sportsworld contd*)
15 John Peel (*until 24th*)
30 Personal View (*from 31st*)
45 Sports Roundup

1800 Newsdesk
30 From Our Own Correspondent
50 Write On...

1900 News Summary
01 *3rd* Tennyson; *10th* Salem Witch Hunt - 1692; *17th* All My Hope; *24th* In Their Element; *31st* Daring To Dance
45 From The Weeklies

2000 World News
09 Personal View
25 Words Of Faith
30 Meridian

2100 Newshour

2200 World News
09 News About Britain
15 Jazz For The Asking
45 Sports Roundup

2300 World News
05 Words Of Faith
10 Book Choice
15 A Jolly Good Show

SUNDAY
October 4 11 18 25

0000 Newsdesk
30 The Ken Bruce Show (*ex 25th* Play Of The Week: The Shape Of The Table)

0100 News Summary (*ex 25th*)
01 Play Of The Week: *4th* Ubu Roi; *11th, 18th* Double Cross; *25th* The Shape Of The Table *contd*

0200 Newsdesk
30 *4th* The Invaders' Legacy; *11th, 18th* Remembering Proust; *from 25th* The Evangelicals

0300 World News
09 Words Of Faith
15 Sports Roundup
30 From Our Own Correspondent
50 Write On...

0400 World News
15 Half The Sky
30 Short Story (*ex 4th* Seeing Stars)
45 Encounters With The Unknown

0500 Newshour

0600 World News
09 News About Britain
15 Letter From America
30 Jazz For The Asking

0700 Newsdesk
30 From Our Own Correspondent
50 Write On...

0800 World News
09 Words Of Faith
15 Classics With Kay

0900 World News
05 World Business Review
15 Short Story (*ex 4th* Seeing Stars)
30 Folk In Britain
45 Sports Roundup

1000 News Summary
01 Science In Action
30 In Praise Of God

1100 Newsdesk
30 The Ken Bruce Show (*ex 25th* Play Of The Week: The Shape Of The Table)

1200 News Summary (*ex 25th*)
01 Play Of The Week: *4th* Ubu Roi; *11th, 18th* Double Cross; *25th* The Shape Of The Table

1300 Newshour

1400 News Summary
01 About Face
30 Anything Goes

1500 World News
15 Concert Hall (*ex 4th* Sportsworld *to 1545*)
45 Jazz Now And Then (*4th only*)

1600 World News
09 News About Britain
15 *4th* The Invaders' Legacy; *11th, 18th* Remembering Proust; *from 25th* The Evangelicals
45 Letter From America

1700 World News
05 World Business Review
15 In Praise Of God
45 Sports Roundup

1800 Newsdesk
30 The Ken Bruce Show (*ex 25th* Play Of The Week: The Shape Of The Table)

1900 News Summary (*ex 25th*)
01 Play Of The Week: *4th* Ubu Roi; *11th, 18th* Double Cross; *25th* The Shape Of The Table *contd*

2000 World News
09 Folk In Britain
25 Words Of Faith
30 *4th* Brain Of Britain; *11th* Brain Of Brains; *from 18th* Screenplay

2100 Newshour

2200 World News
09 News About Britain
15 Short Story (*ex 4th* Seeing Stars)
30 Letter From America
45 Sports Roundup

2300 World News
05 World Business Review
15 Classics With Kay

MONDAY
October 5 12 19 26

0000 Newsdesk
30 In Praise Of God

0100 News Summary
01 *5th* Tennyson; *12th* Salem Witch Hunt - 1692; *19th* All My Hope; *26th* In Their Element
45 The Devil's Trill

0200 Newsdesk
30 Composer Of The Month

0300 World News
09 News About Britain
15 Sports Roundup
30 Anything Goes

0400 World News
15 Behind The Glass Case
30 Off The Shelf
45 Andy Kershaw's World Of Music

0500 Newshour

0600 World News
09 News About Britain
15 Recording Of The Week
30 About Face

0700 Newsdesk
30 *5th* The Invaders' Legacy; *12th, 19th* Remembering Proust; *26th* The Evangelicals

0800 World News
09 Words Of Faith
15 Health Matters
30 Anything Goes

0900 World News
05 World Business Report
15 Behind The Glass Case
30 Andy Kershaw's World Of Music
45 Sports Roundup

1000 News Summary
01 About Face
30 The Vintage Chart Show

1100 Newsdesk
30 Composer Of The Month

1200 World News
09 Words Of Faith
15 *5th* Brain Of Britain; *12th* Brain Of Brains; *from 19th* Screenplay
45 Sports Roundup

1300 Newshour

1400 World News
05 Outlook
30 Off The Shelf
45 Encounters With The Unknown

1500 World News
15 *5th* Tennyson; *12th* Salem Witch Hunt - 1692; *19th* All My Hope; *26th* In Their Element

1600 World News
09 News About Britain
15 New Ideas
35 The Naturalist's Tale
45 The World Today

1700 World News
05 World Business Report
15 The Litmus Test
45 Sports Roundup

1800 Newsdesk
30 Multitrack 1: Top 20

1900 World News
05 Outlook
30 Half The Sky
45 Health Matters

2000 World News
09 The World Today
25 Words Of Faith
30 The Vintage Chart Show

2100 Newshour

2200 World News
09 News About Britain
15 *5th* Latin Roots; *from 12th* The West Coast Sound
45 Sports Roundup

2300 World News
05 World Business Report
15 *5th* Artists At Work; *from 12th* The Learning World
30 Multitrack 1: Top 20

TUESDAY
October 6 13 20 27

0000 Newsdesk
30 The Litmus Test

0100 World News
05 Outlook
30 Folk In Britain
45 Health Matters

0200 Newsdesk
30 *6th* Brain Of Britain; *13th* Brain Of Brains; *from 20th* Screenplay

0300 World News
09 News About Britain
15 Sports Roundup
30 John Peel

0400 World News
15 Health Matters
30 Off The Shelf
45 *6th* Artists At Work; *from 13th* The Learning World

0500 Newshour

0600 World News
09 News About Britain
15 The World Today
30 *6th* Latin Roots; *from 13th* The West Coast Sound

0700 Newsdesk
30 New Ideas
50 The Naturalist's Tale

0800 World News
09 Words Of Faith
15 Concert Hall

0900 World News
05 World Business Report
15 Half The Sky
30 *6th* Artists At Work; *from 13th* The Learning World

OCTOBER

45 Sports Roundup

1000 News Summary
01 Discovery
30 The Story Of Western Music

1100 Newsdesk
30 Megamix

1200 World News
09 Words Of Faith
15 Multitrack 1: Top 20
45 Sports Roundup

1300 Newshour

1400 World News
05 Outlook
30 Off The Shelf
45 The Devil's Trill

1500 World News
15 A Jolly Good Show

1600 World News
09 News About Britain
15 Megamix
45 The World Today

1700 World News
05 World Business Report
15 Composer Of The Month
45 Sports Roundup

1800 Newsdesk
30 Discovery

1900 World News
05 Outlook
30 Development '92

2000 World News
09 The World Today
25 Words Of Faith
30 Meridian

2100 Newshour

2200 World News
09 News About Britain
15 Megamix
45 Sports Roundup

2300 World News
05 World Business Report
15 Concert Hall

WEDNESDAY
October 7 14 21 28

0000 Newsdesk
30 Omnibus

0100 World News
05 Outlook
30 Poems By Post
45 Country Style

0200 Newsdesk
30 Development '92

0300 World News
09 News About Britain
15 Sports Roundup
30 Discovery

0400 World News
15 Waveguide
25 Book Choice
30 Off The Shelf
45 Country Style

0500 Newshour

0600 World News
09 News About Britain
15 The World Today
30 Meridian

0700 Newsdesk
30 Development '92

0800 World News
09 Words Of Faith
15 Encounters With The Unknown
30 The Litmus Test

0900 World News
05 World Business Report
15 Country Style
30 Poems By Post
45 Sports Roundup

1000 News Summary
01 Omnibus
30 Jazz For The Asking

1100 Newsdesk
30 Meridian

1200 World News
09 News About Britain
15 New Ideas
35 The Naturalist's Tale
45 Sports Roundup

1300 Newshour

1400 World News
05 Outlook
30 Off The Shelf
45 Good Books (*ex **28th*** A Month In The Country)

1500 World News
15 Behind The Glass Case
30 ***28th*** Two Cheers For October

1600 World News
09 News About Britain
15 ***7th*** Latin Roots; *from **14th*** The West Coast Sound
45 The World Today

1700 World News
05 World Business Report
15 Poems By Post
30 Andy Kershaw's World Of Music
45 Sports Roundup

1800 Newsdesk
30 Multitrack 2

1900 World News
05 Outlook
30 Omnibus

2000 World News
09 The World Today
25 Words Of Faith
30 Assignment

2100 Newshour

2200 World News
09 News About Britain
15 Sports International
45 Sports Roundup

2300 World News
05 World Business Report
15 From Our Own Correspondent
30 Multitrack 2

THURSDAY
October 1 8 15 22 29

0000 Newsdesk
30 ***29th*** Two Cheers For October

0100 World News
05 Outlook
30 Waveguide
40 Book Choice
45 The Farming World

0200 Newsdesk
30 Sports International

0300 World News
09 News About Britain
15 Sports Roundup
30 Assignment

0400 World News
15 The Farming World
30 Off The Shelf
45 From Our Own Correspondent

Alternative programmes and frequencies for Africa, Europe, East Asia, South Asia, The Caribbean and The Falklands are given on the next page.

0500 Newshour

0600 World News
09 News About Britain
15 The World Today
30 Sports International

0700 Newsdesk
30 Network UK

0800 World News
09 Words Of Faith
15 Good Books (*ex **29th*** A Month In The Country
30 John Peel

0900 World News
05 World Business Report
15 From Our Own Correspondent
30 The Farming World
45 Sports Roundup

1000 News Summary
01 Assignment
30 ***29th*** Two Cheers For October

1100 Newsdesk
30 ***1st*** The Heart Of Hark'un; *from **8th*** Sad Cypress

1200 World News
09 Words Of Faith
15 Multitrack 2
45 Sports Roundup

1300 Newshour

1400 World News
05 Outlook
30 Off The Shelf
45 Recording Of The Week

1500 World News
15 Classics With Kay

1600 World News
09 News About Britain
15 Network UK
45 The World Today

1700 World News
05 World Business Report
15 ***1st*** The Heart Of Hark'un; *from **8th*** Sad Cypress
45 Sports Roundup

1800 Newsdesk
30 Focus On Faith

1900 World News
05 Outlook
30 Seven Seas
45 The Farming World

2000 World News
09 The World Today
25 Words Of Faith
30 Meridian

2100 Newshour

2200 World News
09 News About Britain
15 Network UK
45 Sports Roundup

2300 World News
05 World Business Report
15 Music Review

FRIDAY
October 2 9 16 23 30

0000 Newsdesk
30 The Story Of Western Music

0100 World News
05 Outlook
30 Seven Seas
45 Global Concerns

0200 Newsdesk
30 ***2nd*** The Heart Of Hark'un; *from **9th*** Sad Cypress

0300 World News
09 News About Britain
15 Sports Roundup
30 Focus On Faith

0400 World News
15 The Devil's Trill
30 Off The Shelf
45 Folk In Britain

0500 Newshour

0600 World News
09 News About Britain
15 The World Today
30 Meridian

0700 Newsdesk
30 ***2nd*** Colleges For Peace; ***9th*** La Serenissima; ***16th*** Salem Witch Hunt - 1692; ***23rd*** Tutankhamen's Legacy; ***30th*** My One And Only

0800 World News
09 Words Of Faith
15 Music Review

0900 World News
05 World Business Report
15 Global Concerns
30 Seven Seas
45 Sports Roundup

1000 News Summary
01 Focus On Faith
30 ***2nd, 9th*** Latin Roots; *from **16th*** The West Coast Sound

1100 Newsdesk
30 Meridian

1200 World News
09 Words Of Faith
15 ***2nd*** Colleges For Peace; ***9th*** La Serenissima; ***16th*** Salem Witch Hunt - 1692; ***23rd*** Tutankhamen's Legacy; ***30th*** My One And Only
45 Sports Roundup

1300 Newshour

1400 World News
05 Outlook
30 Off The Shelf
45 Global Concerns

1500 World News
15 Music Review

1600 World News
09 News About Britain
15 Science In Action
45 The World Today

1700 World News
05 World Business Report
15 The Story Of Western Music
45 Sports Roundup

1800 Newsdesk
30 Multitrack 3

1900 World News
05 Outlook
30 ***2nd*** United World Colleges; ***9th*** La Serenissima; ***16th*** Salem Witch Hunt - 1692; ***23rd*** Tutankhamen's Legacy; ***30th*** My One And Only

2000 World News
09 The World Today
25 Words Of Faith
30 Science In Action

2100 Newshour

2200 World News
09 News About Britain
15 People And Politics
45 Sports Roundup

2300 World News
05 World Business Report
15 Worldbrief
30 Multitrack 3

DAY TO DAY IN OCTOBER ALTERNATIVES

Frequencies in kHz (MHz when stated)

for AFRICA

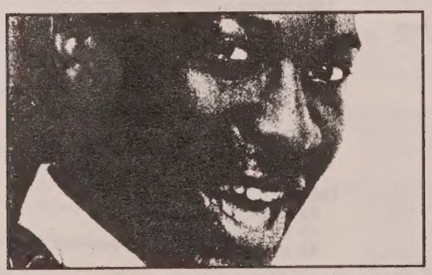
on SW and MW 1197 (South)

0330-0400 3255, 6005, 6190, 9600, 11730, 15420, 90.2MHz; **MW 1197**
0430-0500 3255, 6005, 6190, 9600, 15400, 15420, **MW 1197**, 90.2MHz
0600-0630 (Sats/Suns) 6190, 9600, 11940, 15400, 15420, 17885
0630-0700 6190, 9600, 11940, 15400, 15420, 17885
0730-0800 11860, 11940, 15105
1500-1515 (Sats/Suns) 11860, 15420, 17790, 17895, 21490
1515-1530 11860, 15420, 17790, 17895, 21490
1700-1745 6190, 9630, 11940, 15400, 15420, 17860, 17880, 90.2MHz; **MW 1197**
1830-1900 6005, 6190, 9630, 15400; **MW 1197**
1900-1930 (Sats/Suns) 6005, 6190, 15400; **MW 1197**
1930-2100 3255 ***from 2030***, 6005, 6190 ***to 2030***, 15400 ***to 2030***, 90.2MHz ***from 2030;*** **MW 1197**

Programmes as World Service in English except:

MONDAYS-FRIDAYS

0330 AFRICAN NEWS
0335 NETWORK AFRICA *The breakfast show with Hilton Fyle and the team, packed with news, sport, personalities, music and listeners' comments* ***to 0400***
0415 NETWORK AFRICA
0440 AFRICAN NEWS
0630 AFRICAN NEWS
0635 NETWORK AFRICA ***to 0700*** *(NEWSDESK)*
0730 AFRICAN NEWS
0735 NETWORK AFRICA ***to 0800***
1515 FOCUS ON AFRICA: *Up-to-the-minute reports on the day's events from all over the continent* ***to 1530***
1705 FOCUS ON AFRICA
1740 AFRICAN NEWS ***to 1745*** *(SPORTS ROUNDUP)*
1830 FOCUS ON AFRICA
1855 AFRICAN NEWS ***to 1900*** *(OUTLOOK)*



The Jive Zone's Max Jarrett , African beatmaster

1930 AFRICA LATE: *The good things in African life, including African sport in* ***FAST TRACK Mons;*** *SPICE TAXI, a sideways look at African culture covering everything from presidential style to cult films* ***Tues;*** *MIDWEEK discussion* ***Weds;*** *African music in THE JIVE ZONE* ***Thurs;*** *and a current affairs QUIZ (preceded by AFRICAN NEWS)* ***Fris***
2000 BBC English: language lessons
2015 Off The Shelf
2030 MULTITRACK ***Mon, Weds, Fris;*** MEGAMIX ***Tues;*** VINTAGE CHART SHOW ***Thurs to 2100*** *(NEWSHOUR)*

SATURDAYS

0330 AFRICAN NEWS
0335 QUIZ OF THE WEEK: *Weekends with the Focus On Africa team* ***to 0400***
0415 MIDWEEK *discussion* ***to 0445***
0600 AFRICAN NEWS
0605 QUIZ OF THE WEEK
0630 SPICE TAXI ***to 0700*** *(NEWSDESK)*
0730 AFRICAN NEWS
0735 QUIZ OF THE WEEK ***to 0800***
1500 SPICE TAXI ***to 1530***
1700 WORLD NEWS
1705 FOCUS ON AFRICA
1740 AFRICAN NEWS ***to 1745*** *(SPORTS ROUNDUP)*
1830 SPICE TAXI ***to 1900*** *(SCIENCE IN ACTION)*
1930 AFRICAN PERSPECTIVE: *Feature or discussion analysing a major issue.*
2000 BBC English: language lessons
2030 JAZZ FOR THE ASKING ***to 2100*** *(NEWSHOUR)*

SUNDAYS

0330 AFRICAN NEWS
0335 POSTMARK AFRICA: *Expert answers to any question under the sun – write to Postmark Africa, BBC African Service, London WC2B 4PH* ***to 0400***
0415 AFRICAN PERSPECTIVE ***to 0445*** *(NEWSHOUR)*
0600 AFRICAN NEWS
0605 POSTMARK AFRICA
0630 AFRICAN PERSPECTIVE ***to 0700*** *(NEWSDESK)*
0730 THE JIVE ZONE ***to 0800***
1500 POSTMARK AFRICA
1525 AFRICAN NEWS
1705 FOCUS ON AFRICA
1740 AFRICAN NEWS ***to 1745*** *(SPORTS ROUNDUP)*
1830 AFRICAN PERSPECTIVE ***to 1900*** *(DEVELOPMENT '92)*
1930 AFRICAN NEWS
1935 POSTMARK AFRICA
2000 BBC English: language lessons
2030 JOHN PEEL ***to 2100*** *(NEWSHOUR)*

for EAST ASIA

on SW and FM 88.9MHz

1400-1500 (Mons-Fris) 7180, 11820 *(NE Asia)*, 9740 *(SE Asia)*
1500-1515 (Mons-Fris) 88.9MHz *(Singapore only)*

Programmes as World Service in English except:

1400 DATELINE EAST ASIA: *Magazine programme dealing with the political and economic affairs of North-east and South-east Asia* ***Mons-Fris*** *(Dateline East Asia can be heard in Singapore on* ***FM 88.9MHz, Mons-Fris 1500-1515)***
1415 SPECIAL PROGRAMMES FOR ASIA: *Two 15-minute English teaching programmes and a 15-minute "slow speed" bulletin of world news* ***Mons-Fris to 1500***

for EUROPE

on SW, LW 198 and MW 648 (North-west)

0530-0600 648, 3955, 3975, 6180, 6195, 9750, 90.2MHz
2030-2100 648, 3955, 3975, 6180, 6195, 90.2MHz

Programmes as World Service in English except:

0530*EUROPE TODAY: *An alternative for the new Europe, with all the latest news, analysis and comment, six days a week* ***ex Suns* EUROPE THIS WEEKEND: *A magazine programme to end – and start – the week, including news and features, profiles and trends* ***to 0500***

**LW 198 only, EUROPE TODAY 0430 until 24th*

2030 EUROPE TONIGHT ***ex Sats*** EUROPE THIS WEEKEND ***to 2000***

on MW 648 (North-west)

BBC for Europe

Programmes as World Service in English except:

0415 THE LEARNING WORLD ***Weds ex 7th*** *ARTISTS AT WORK*
0430 ***Mons*** *WAVEGUIDE* ***Tues-Sats*** WORLD BUSINESS REPORT: *programme news;* ***Suns*** WORLD BUSINESS REVIEW
0440 TRAVEL NEWS; WEATHER
0445 News & features in German
0530 EUROPE TODAY ***ex Suns*** EUROPE THIS WEEKEND
0555 EUROPEAN SPORTS NEWS ***Suns only***
0559 WEATHER ***to 0600***
0615 THE WEEK AHEAD ***Mons only***
0630 News & features in French
0659 WEATHER ***to 0700***
1129 TRAVEL NEWS
1130 BBC English: for learners and teachers
1145 News in German
1159 BUSINESS UPDATE ***to 1200 Mons-Fris***
1400 CLUB 648 ***Sats only***
1415 SPORTSWORLD ***Sats to 1430 ex 31st*** *PERSONAL VIEW*
1615 BBC English
1629 News Headlines in French
1630 News & features in German ***to 1700***
1700 NEWS SUMMARY followed by OMNIBUS ***Sats ex 31st*** *SPORTSWORLD* ***to 1730***
1714 TRAVEL NEWS ***Mons-Fris***
1715 BBC English ***Mons-Fris;*** *CLUB 648* ***Suns only***
1730 News and features in French ***to 1800***
1830 News and features in German ***to 2000***
2030 EUROPE TONIGHT ***ex Sats*** EUROPE THIS WEEKEND ***to 1955***
2055 EUROPEAN SPORTS NEWS ***Sats only to 2100***

on FM 90.2MHz (Greater Berlin)

Programmes as above except:

0615 As World Service in English ***to 0700***
1730 BBC English ***to 1800***

for SOUTH ASIA

on SW and MW 1413

0145-0200 (Tues-Sats) 9580, 11955, 15310, 88.9MHz
1700-1715 (Mons-Fris) 1413, 5975, 7215, 9605, 11750

Programmes as World Service in English except:

TUESDAYS-SATURDAYS

0145 SOUTH ASIA SURVEY: *Breakfast edition of this in-depth analysis of political and other developments in the region* ***to 0200***

MONDAYS-FRIDAYS

1630 News and current affairs in Bengali
1700 SOUTH ASIA SURVEY: *Evening edition*
1715 Radio newsreel in Hindi
1730 News and current affairs in Urdu ***to 1745*** *(SPORTS ROUNDUP)*

for THE CARIBBEAN

on SW

0145-0200 (Tues-Sats) 9590
2115-2130 (Mons-Fris) 6110, 15390, 17715

Programmes as World Service in English except:

2115 CARIBBEAN REPORT: *Weekday coverage of the Caribbean Region, Caribbean affairs in Britain, the EC and North and South America, with emphasis on political and economic analysis* ***Mons-Fris to 2130***

for THE FALKLANDS

on SW

2130-2145 (Tues, Fris) 13660

Programmes as World Service in English except:

2130 CALLING THE FALKLANDS: *News, current affairs and features of particular concern to the Islanders*

radio equipment forum

LOREN COX, JR 1106 CLEVELAND AVE LEXINGTON, KY 40505

HAMMARLUND HQ 100/A

THE PRESENT GENERATION might best relate to the device at the left if we describe it as the Frog 7 (FRG 7) of its day. Not the receiver the Frog was is several significant respects, it nonetheless was a good receiver for the SWL in so far as prevelent radio design of the time (a superhet with a variable first conversion oscillator covering a wide frequency range, bandswitching being employed to divide the 540 kHz - 30 Mhz spectrum which was received into 4 to 6 "bands", usually a "broadcast" (540-1600 kHz) band followed by 3 to 5 shortwave bands) made possible when "engineered down" somewhat to meet the modest price of 189 1950s' $.

The receiver is one of Hammarlund's latter offerings, the HQ 100A (actually the somewhat earlier HQ 100 is shown here - the receivers were identical except for some slight circuit modifications). For many years, beginning in the early 1930s, Hammarlund had marketed a line consisting of only one or two receiver models, beginning with the Comet Pro (several versions), which by the mid '30s had evolved into the Super Pro (of which there were several versions, the last being the post-war SP 600 series). In the late '30s, a second (lower priced) receiver was introduced, the first to bear the HQ designation, the HQ 120. In the early post-war years the HQ 120 was replaced by the renowned HQ 129X, a Ham favourite, which had an initial price of $129 (1948), increasing as post-war inflation gained momentum. Circuitry was virtually the same as the HQ 120. The next HQ was the HQ 140X, introduced in 1954 to replace the HQ 129X. The basic design is that of the 1930s' HQ 120, but with miniature tubes and some other refinements. Then came the HQ 150 - the HQ 140X with a "Q Multiplier". Next came the first fundamental design change in the HQs: the double conversion HQ 160; this was followed by the ultimate HQ, the triple conversion HQ 180.

Unlike Hallicrafters and National, which offered receivers in several price ranges ("top" to the "bottom"), Hammarlund had limited their line to a "high end" unit (Super Pro) and a medium priced unit, a HQ. In 1954 they introduced a receiver priced between those two, the short-lived (but excellent) PRO 310. In the latter '50s and on into the '60s, Hammarlund changed their marketing strategy, introducing a number of models in lower priced ranges bearing the HQ designation. This included both "general coverage" and Amateur Band only units. The first of these was the HQ 100, a single conversion receiver using the new (at the time) 6BZ6 RF amplifier tube. The selectivity of the two IF stages was enhanced by a Q Multiplier (peak only) which also functioned as a BFO. The HQ 100A incorporated a separate BFO circuit. The audio stage of the '100/A and other Hammarlund receivers of this time made use of an unique circuit called "Auto-response", which varied the frequency response curve of the audio stage, progressively narrowing it as the volume control is turned up: the result - near high fidelity reception of strong stations, with more "communications compatible" audio response on weaker ones.

Now this QTH has recently been given a HQ 100A (to add to its collection of antiques). Was in very bad shape; power transformer had burned up (the receiver was unfused!), but other components appeared OK. Luckily the junk box yielded a compatible power transformer, so after a good cleaning of smoke & slime from the chassis, the transformer was installed, tubes checked (6BZ6 was shorted, but a good one was at hand), and then the application of AC. Voltage checks revealed a questionable VR tube - was putting out 133 v. instead of 105 v. When that was replaced, plate voltages were about 210 v. and screen and LO plate voltages were 105 v. Except for an intermittent MAN/AVC switch all components and functions appeared to be in order.

But we have no manual on this receiver; thus no information as to voltages and no alignment instructions; but a magazine provided a diagram of the HQ 100. The major difference in the two reveivers involves the replacement of the 6AL5 detector/AVC/ANL tube in the HQ 100 with a 6BV8 dual diode/triode, the triode, with an accompanying LC circuit, functioning as a BFO.

If someone among you could provide us servicing information on this receiver (voltages, alignment procedures) it would be much appreciated: '100A preferable, '100 OK.

Actually alignment was easily accomplished once it was determined which RF and oscillator coils and trimmers were for what band - not difficult. We've always enjoyed adjusting slugs and twisting trimmers. So, digging out the old EICO (driftmaster) signal generator, we thought we would give it a try. At this point a product of contemporary radio technology - viz. the RS DX-440 - was shown to be most useful as a part of the alignment process. For, by means of it, it was possible to tune the signal generator to the exact frequencies for alignment (the SN radiating sufficiently to be received on the '440). In short, devices like the '440 make great frequency meters: years ago, if such had been available, it would have been a valuable (and expensive) laboratory instrument. A precision signal generator would cost far more than a '440.

Alignment was accomplished (as per usual) on frequencies at the lower and upper ends of each band; tracked very well, "right on" on all ranges except the 10-30 MHz range where there is a deviation (reads low by about 40 kHz) from around 14 to 20 MHz or so: getting "on" these frequencies throws off at upper and/or lower ends of the band. 10 to 30 MHz is a lot of frequency to cover in one sweep of the dial, so not surprising close tracking is not possible. In aligning radios of this type (single conversion) on the highest frequency band, care must be taken not to align on an image. The receiver's frequency ranges (bandswitch positions) in addition to 10-30 MHz are .54 to 1.6, 1.6-4 and 4-10 MHz.

As for performance: It must be understood that using a radio of this sort is a rather different sort of radio listening experience than that provided by an NRD-535 or an R-5000 or an R-71 or a DX 440 (etc.). Operational procedures are different; results are not the same. If you can't "radio" without frequency readout to .01 or even 1 kHz, you won't enjoy a radio like the HQ 100; if you need sideband slicing selectivity, you won't enjoy a radio like the HQ 100; if you can enjoy listening only with an ESSSive machine, you won't like a radio like the HQ 100; if you must have absolute freedom from "images", you'd have some problems with the HQ 100; if you've become accustomed to the electrical and mechanical stability that is a commonplace in today's synthesized receivers, you'll be appaled by a receiver like the HQ 100. But on the other hand - certainly if you're of the generation of the author of these remarks - if you can enjoy sitting back and listening to broadcast stations without transistor inducing ear fatigue, if you like quick bandscanning, if you like recapturing something of the way radio/SW listening used to be, enjoyment can be derived from tuning around on a radio like the HQ 100.

In its state of restoration thus far, how well does this radio perform: Sensitivity fair to good on SW, poor on MW; selectivity: fair using Q Multiplier (skirt/ultimate selectivity: poor); stability: thermal - fair, mechanical - zilch; image rejection: overall surprisingly good for a receiver of this type (images down by about 10 dB at 10 meters: minimal image interference on SW broadcast bands - actually better in this regard than our old HQ-150, which covers the MW/SW spectrum in 6 frequency ranges [bands]); audio: excellent - the ½ 12AX7-6AQ5 with the "auto response" circuit and a good accessory speaker provides most pleasant listening. Of course, the less than tight selectivity provided by the six tuned IF circuits (Q Multiplier off) which lets through more signal and the better linearity of vacuum tube diodes over crystal diodes used in solid-state sets also contribute the the good fidelity. The noise limiter is effective. As for construction: steel chassis, high quality brass main tuning and bandspread capacators AND a heavy cast aluminium front panel(!) - which, unfortunately, does not seem to contribute appreciably to mechanical stability of the local oscillator circuit. "K-tran" type IF transformers are used; a disappointment to those of us who remember the high quality IF transformers Hammarlund used in earlier receivers.

For some reason - we suspect an as yet unlocated circuit problem involving biasing and/or AVC - no signal will drive the S-meter much beyond S 9, tho' it is calibrated to S 9 + 60 dB. "Broadcast band" sensitivity is compromised by a rather poor RF stage design. The RF coil for this band is functioning as a broadly resonant RF choke, supplying plate voltage to the RF amplifier tube on all bands; a resistor so broadens out the "Q" of this coil that manipulating the slug produces no peak. In effect, the receiver has only antenna and oscillator tuning on the BCB. The result is some image interference from shortwave on the upper end of the BCB. We consider this an inherent design defect in this receiver that did not have to be. We note, by examining under-chassis photographs, that the double-conversion version of the HQ 100/A, the HQ 145, employs this same design.

Reception on all bands could be enhanced by using our trusty Panasonic RD-9820 antenna coupler/-tuner - signal increase of about an S-unit, total elimination of images, BCB & SW.

SSB reception not possible on strong signals because signal cannot be reduced sufficiently with RF gain control: overrides BFO. Probably related to possible problem mentioned above. Can't believe this would have been inherent. Any suggestions? (remember, lc not a "technical" person).

The receiver worked well attached to the Hammarlund HC-10 IF adaptor. Tremendously improved selectivity (with consequent loss of audio fidelity), good SSB/CW reception (if receiver not subjected to vibration, however slight).

For some quick, casual, listening we've found it easier to flick on this HQ 100 than bother with R70s, etc. Only restoration costs: for a can of contact cleaner and a can of spray paint for the bad-scortched cabnet and front panel scratches.

REALISTIC DX-390 (John Norfolk, Oklahoma City OK)

It's About Face Time: even though I now have a Satellit 500, & despite some comments I have made recently about Radio Shack, I decided to go ahead & purchase a DX-390. I guess curiosity would be the best explanation, just to see how this radio improves over the DX-440. While actual performance in regard to reception of radio signals is basically the same, operation-wise, it is better.

The LCD display is larger & much easier to read. The frequencies are given in kHz for LW & MW & MHz for SW & FM. The clock is displayed continuously & separately from the freq. display. It can be set to two different times, both using the 24-hour format; it is set by entering the time with the keypad instead of the scan buttons or knob, but cannot be synchronized with WWV. The signal strength meter (which also doubles as a battery charge indicator) is a black bar on a light purple strip & has a numerical scale of 1-7, the numbers of which appear & disappear as the bar moves back & forth. There are also indicators for memory channel (within a yellow square), stereo FM (when headphones are plugged in), Time 2, sleep function (which is fixed at 60 minutes), lock, standby, & SW meter band.

WARNING: Don't you believe the description of the DX-390 in the POPULAR COMMUNICATIONS SUMMER COMMUNICATIONS GUIDE (which doesn't mention SW except for a brief list of SW portables) which claims that the DX-390 has a "memo pad allowing user to record helpful information." It doesn't.

Below the display are selectors for FM, MW, LW & SW; to the right of those are the up/down scan buttons. To the right of the display are buttons for standby, time set & dual time. The power & display light buttons are above those. There is no power indicator light, so the radio is totally invisible in the dark except when the display light is activated, which remains on for 15 seconds. On the right side are the tuning & volume control knobs, switches for the tuning knob (fast/fine/lock) & power lock (the "key" indicator which is pictured on the edge of the radio in the RS catalog is missing--the only difference between the catalog & the real thing). The left side has inputs for an 1/8" phone plug external antenna, 1/8" stereo headphones, & an AC adapter. The antenna's pivot is located on the upper left hand of the radio, next to the carrying handle (which should not be pulled up when the whip is extended, as it could bend or break the whip). A solid folding stand with a world time zone map is on the back.

The keypad consists of keys marked 1-0, decimal, clear & "M" (memory program), which also serves as access keys to 13 SWBC bands & the memory presets; above those are the meter, freq & standby keys, & at the lower right the enter key. The lower right side of the front has slide keys for standby (buzzer/radio), wide/narrow/FM mono/stereo, & BFO functions; & three rotary knobs for tone, RF Gain & BFO pitch. Unlike the -440, -400 & other earlier RS models, the -390 is not labeled a "communication(s) receiver."

While the 440 can tune continuously from 150 to 29999 kHz without bandswitching with the tuning knob or scan buttons, the 390 can tune only within the LW 150-519, MW 520-1710 & SW 1711-29999 kHz segments. When entering a frequency via the keypad, bandswitching is automatic. The keypad of the -390 functions differently from that of the -440's. Entering the freq of 15690, for example, takes six steps on the -440 but seven on the -390--the "freq" key must be pressed first. The manual suggests that the decimal key must also be pressed but this is necessary only if a FM freq is being entered. Pressing a 1-9 key without first pressing "freq" tunes the radio to one of 9 memory presets that are programmed by pressing "M" then the respective key (they are 18 memories for SW--pressing zero then 1-9 recalls the others--& 9 each for LW, MW & FM). If you want to scan a particular meter band, you press "meter" then the corresponding key. With the -440, you must press the "SW" button until it cycles--in some cases, as many as 11 times (the 13 MHz band is not part of the 440's cycle). The auto scan, when engaged within a particular SW meter band, will scan up/down in 5 kHz steps until it reaches the band limit then recycles to the other limit to resume scanning. When the scan is engaged outside a meter band, it also scans in 5 KHz steps (the steps on LW/MW are 9 & 10, respectively). When it enters a SWBC meter band the radio will beep, but once there it the scan remains locked within that particular band. When tuning with the knob, the radio will beep when it enters a meter band & again when it leaves it. The knob tuning rate is switchable between 5 & 1 kHz; it can also be locked to prevent accidental frequency changes. The knob is solid but lacks an indention or "dimple" for one's finger & tunes slowly (I can tune the Grundig faster in the 100 Hz setting than I can the 390 in the 1 KHz setting). The audio is muted when tuning with the knob.

Reception using the whip is about what one would expect on a radio of this type, adequate for all but the weaker signals. An external antenna can be connected, but I would recommend that it be kept short (mine is only about 25 feet long) & disconnected for LW & MW. There is no internal/external antenna switch.

The difference between the wide & narrow bandwidths appears to be about the same as it is for the -440. The -390's audio quality is a little better, even though it only has one tone control. The RF Gain control has less of an effect on the signals which suggests that its attenuation is not as great as the -440's.

For power, the set requires 3 AA cells for the clock/memory, & 4 D cells for operation. The manual claims alkaline battery lives of 375 days for the AAs & 75 hours continuous operation for the Ds. The AC adapter recommended for the 390, #273-1650, costs $12.95 & puts out 300 milliamps

of power, whereas the instruction manual says that the adapter used "must deliver at least 400 milliamps...using an adapter that does not meet these specifications could damage the receiver or the adapter" (an exact quote). I bought the more expensive #273-1655 ($16.95) which has a 700 milliamp output. (The -440 also requires a 400 milliamp output, while its recommended AC adapter puts out only 300--no one at any RS can explain that, nor can they explain why the -440's adapter is marked as being for use with radios "without ant. terminal.")

The -390's instruction manual has an incomplete specification list (nothing on sensitivity, selectivity, etc.) although the manual with the first -440's also omitted this information. The station listing is still the same old one from years past & tells you where to tune to hear stations such as the Voice of Chile, Radio Peking, & Polskie Radio. Frequency listings are in kHz while the radio's readout for SW is in MHz.

I mentioned before that both my -440s suffered from a "bell-tone" or whine that plagues the signal when there are constant or sudden changes in signal strength. The -390 also has this whine, although it is noticeable only when the RF Gain control is rotated & is not anywhere near as loud (hopefully it won't get worse). [In REF/RIB 142, 1c suggests that it may be caused by some sort of external interference; if it is, it is everywhere as it has plagued my -440s not only at home but in southern OK & northern TX as well over the years. Some sort of power supply problem? I've also wondered about that, since the recommended AC adapter, as noted above, does not put out the power output the radio's manual demanded. There has never been such a problem with any of my earlier Realistics, nor with the Grundig.]

In a few ways, the 390 even scores over the Satellit 500. The sensitivity of its external antenna input is better (although the Satellit's sensitivity via the whip is so good that an external antenna is not usually needed), the 390 has a superior autoscan, & it's ability to clarify SSB signals is better, although it cannot select between upper & lower sidebands.

The bottom line: this isn't going to be used as my primary radio, but as a back-up & travel portable (traveling being something I do only occasionally) it is a better alternative than the -440. The latter's having only a shoulder strap instead of a carrying handle has always made it awkward to carry around, & while the 390's tuning knob is slow I don't have to worry about tuning up the band & suddenly find myself 40-50 kHz (or more) away from where I was tuning to.

As this is being prepared (1 July 1992) my local Shack has yet to receive any DX-390's, although they do have the newer DX-342. It seems that if one wants to find something at Radio Shack the best place to go would be a store in a large mall or a "high traffic area." RS has come a long way since the days of Lewis Kornfeld & the late Charles Tandy, when their products would be introduced in all the stores at the same time.

The following appears on page 34 of the DX-390's instruction manual:

"THE FCC WANTS YOU TO KNOW"

"Your receiver might cause interference to other radio/TV devices even when it is operating properly. To determine whether your receiver is causing the interference, turn off your receiver. If the interference goes away, your receiver is causing the interference.

"Try to eliminate the interference by:

"Moving your receiver away from the other device;

"Connecting your receiver to an outlet that is on a different electrical circuit from the other device;

"Contact your local Radio Shack store for help.

"If you cannot eliminate the interference, the FCC REQUIRES THAT YOU STOP USING YOUR RECEIVER." [emphasis mine--jn]

Now, what really irks me is there are so many electronic gizmos now available whose sole purpose in existing appears to be causing interference to shortwave radios. While it is possible that the -390 & my other radios may cause some minor problem somewhere, the reverse is more likely to happen--& I don't see notices from the FCC on these thingys saying that the FCC requires their owners to stop using THEM. Another notice, about tampering with the receiver's innards, says "Modifying or tampering with your receiver...might void your FCC authorization to operate the Receiver." What FCC authorization? Did someone at Radio Shack confuse this radio with one of their ham transceivers? After all, this is not a police state--yet...

ADDITIONALLY FROM JOHN: On June 12 Classical Recordings in OKC received the latest receiver price list from Grunding & it shows that the list price for the Satellit 700 will be $699.95. The Satellit 500 is now listed at $499.95. No release date for the 700 was given, but in response to a phone query from the store they said that they hoped the radio would be ready for US distribution by September. Other Grunding models (all analog readout) were: Explorer 2 @ $49.95; Traveller 2 @ $109.95; Cosmopolit @ $249.95; Yacht Boy 206 @ $149.95; Yacht Boy 235 @ $169.95. [As always, look for the best discount. -1c]

ADDENDUM ON THE HQ 100 (vide supra): Has very smooth backlash-free tuning, excellent for a receiver of this type. Believe we haven't gotten this rx performing up to its full potential re sensitivity - haven't yet checked bypass caps on cathode bias resistors (resistors OK). Open to suggestions from anyone having/used one of these rxs. Have found that best SSB/CW results are obtained with the Q Multiplier engaged. Eliminates signal swamping of BFO. Using a radio like this strictly for recreation - not "serious" listening/DXing.

INFO ON THE GRUNDING SATELLIT 700 - from BBCWS Waveguide Fact Sheet #223 (via jn):

SIZE: 30.4 cms wide x 17.8 cms high x 6.6 cms deep
WEIGHT: 1.8 kgs excluding batteries
FREQUENCY COVERAGE:

"AM" Medium wave/ Long wave
SW continuously from 1.6 - 30 MHz
FM stereo operation via headphones or external loudspeakers (not supplied)
RDS (Radio Data System) on FM

Automatic station search (scanning) or manual tuning
MEMORY: ROM FILE (non-overwritable) containing frequencies of nine major international broadcasters including the BBC.
MEMO FILE (one fitted as standard): different files will be fitted depending on the country where the radio is sold.
3 more MEMO FILES may be fitted by the user - each is capable of 64 memory positions with 8 alternative frequencies allowing for a total of 2048 frequencies to be memorised.

OTHER FACILITIES:

Switchable bandwidth on AM, SSB / Dual time clock / Two spearate ON/OFF timers, which can select different frequencies and can remote start a cassette tape recorder.

Stereo line outputs for recording or connection to a Hi Fi system.

The radio can operate a pair of external loudspeakers in stereo.

PERFORMANCE:

Sensitivity - good / Selectivity - good on WIDE position, even better on NARROW / Image rejectiob - good / Strong signal handling - fairly good / AGC range - very good / Battery consumption - very high / Battery type - 4 x D / Running cost - medium

PRICE: £350

OVERALL CONCLUSIONS: A radio with generally good performance, which manages to encompass an impressive array of facilities whilst remaining easy to operate. The manner in which the memories are organised, and the RDS facility, are particularly useful. The set is only let down by the indifferent performance of its synchronous detector.

Synchronous detector: The performance of the synchronous detector was not as good as might have been expected. In operation, it added a low level but very audible tone to the audio, the pitch of the tone varying with the tuning setting. A further oddity was that the switch from lower sideband to upper sideband occurred some 300 Hz below the nominal frequency of the signal. Strangely, the handbook doen not mention the normal function of a synchronous detector, namely the reduction of the effects of fading, but treats it purely as a way of reducing adjacent channel interference. However, in use it was found that the synchronous did improve the readability of some marginal signals, although its use with strong signals actually made the intelligibility worse.

AS MONITORING TIMES readers are aware, Grove Enterprises are introducing a LF/HF receiver (range 10 kHz to 32 MHz), the SW-100. This is in lieu of Grove's originally projected "DC to daylight" receiver, the production of which proved not to be feasible - certainly not at an attractive price. Promising "uncompromised 10 kHz-32 MHz performance", the receiver's modular design approach permits the incorporation of such upgrade features as the user might desire. Especial care has been taken with respect to IF filtering (selectivity), with bandwidths of 6, 3 and 2.4 kHz (also 1 kHz optional) at 6 dB down (double those figures at 60 dB down), being provided; and "front end" design - that sometimes weak link in otherwise good receivers - is claimed to have achieved an order of RF dynamic range so good that the usual attenuator &/or RF gain control is not necessary: surely a first for a solid-state receiver (to have done this without, as Grove claim, compromising sensitivity is quite an achievement). Reception modes provided are AM, AM synch (synchronous detector), USB, LSB, and NBFM. ISB (independent sideband) capability is available as an option - ISB has previously been available only on very expensive commercial/military receivers. The receiver is also geared toward RTTY, CW & FAX reception. NBFM selectivities bulit in are 15 kHz and 6 kHz; optional 150 kHz & 30 kHz filters are available for FM reception (these would be useful in using the receiver to tune the satellite subcarrier frequency range of 100 kHz to 8.5 MHz). A 32 to 1000 MHz frequency extension module is to be available, giving frequency coverage from "DC to dawn", at least. Grove are anticipating September '92 delivery of the receiver which will have a retail price of $899. For a perusal of all of the "preliminary specifications" and options/accessories as of July '92, see MT for that month. On the basis of info provided the receiver looks very good; competetion for the well regarded Drake R-8.

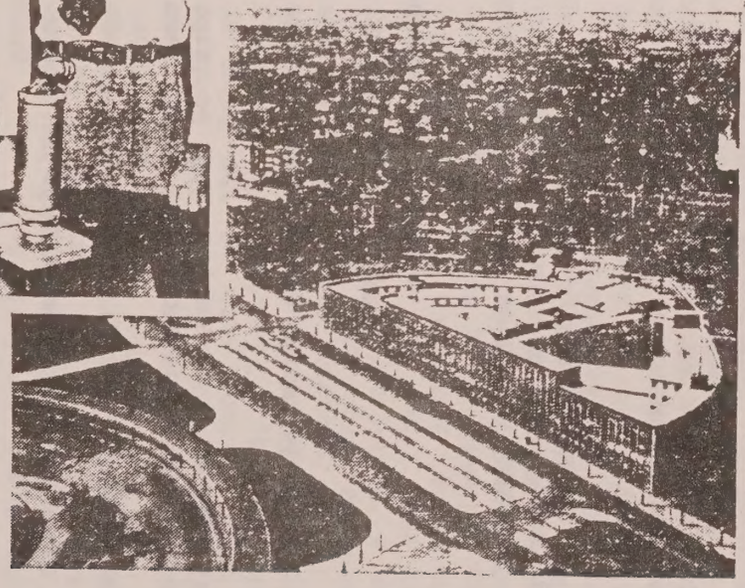
DJC—The Radio Voice of Germany

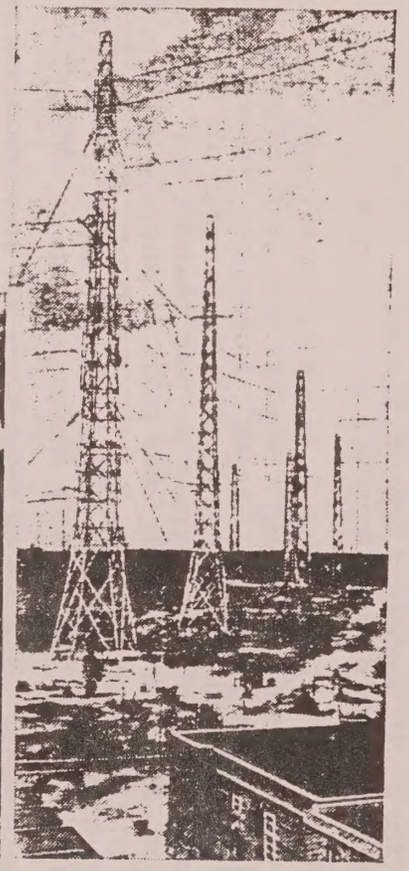
● "THE many letters of comment which have been pouring into the office since our Short-Wave Station opened its broadcasting activities on April 1, 1933, are a highly appreciated proof that our station has become a regular feature of the American Radio listener's evening entertainment," says a special report from DJC. "It has been very pleasant, indeed, and very helpful for the technical side of our work too, to establish this close personal touch with our U.S.A. audience.

"While in 1933 our station, located at Zeesen, a village in the neighborhood of Berlin, transmitted its programs to North American listeners only, we have in the time which elapsed since, widened the circle of our radiations to South America, Africa, and the Far East. The system of our "overseas" broadcasts will be completed by the end of 1934 by building up two additional transmitters to Central America and Australia. Zeesen is thus developing into one of the most important centers of broadcasting in Germany, and we wish that our North American listeners could not only enjoy our radiations, but also the pretty sight of our many antennas overlooking the typical Brandenburg firwoods in Zeesen. Many of our American friends have been surprised to learn that the transmitting power of our station, which they assumed, judging from the excellent reception, to be quite extraordinary, amounts to 5 kws. in the antennas only. This power has proved sufficient to reach any part of the world with adequate volume. These results have been obtained due, primarily, to use of *directional* antennas which concentrate wave beam on those zones for which it is intended. Our North American listeners certainly get the bulk of our programs, being able to tune in to Germany every night.

Chief Announcer "DJC"—Conrad Stadler (left); Chief Announcer "DJA"—Hans-Juergen Maraun.

Right: The short-wave station and aerial masts at Zeesen, near Berlin.
Below: "Broadcasting House" Berlin, where the studios of the German short-wave station and of the Deutschlandsender and the Reichssender Berlin are located.





"DXING" THE 1930'S (via SHORT WAVE CRAFT, Vol. 5, Nr. 10 [Feb. 1935]). Interesting to note that Germany's first efforts in overseas broadcasting were directed toward North America. The year, 1933, marked the Nazi takeover. Pardon the poor xerox repro, but note the unusual architecture of "Broadcasting House". Would like to know the story of the fate of this building and the transmitter/antenna complex at Zeesen. SWC, in the issue containing this story, listed the following German stations

as "star" stations, i.e., stations that are "the most active and easily heard...and transmit at fairly regular times". (SWC gave times in Eastern [U.S.] Time): DJB, 15200 kc., 4-7:15 a.m.; DJN, 9540 kc., 4-7:15 a.m./8-11:30 a.m./5:30-10:45 p.m.; DJC, 6020 kc., 12 N.-4:45 p.m./5:30-10:45 pm. DJA, 9560 kc., not listed as a "star" station, was up from 8 to 11:30 a.m and from 5:15 to 9:15 pm. Most other DJ transmitters were listed as "irregular". SWC listed stations as "-B-" (broadcast), "-C-" (commercial, i.e. "point-to-point radiotelephone") and "-X-" (experimental). Wavelength as well as frequency is given. (Kc. must be taken to mean kc/s, i.e. kilocycles per second [Herz = cycles per second]; The BBC and some other international broadcasters would announce their frequencies in megacycles per second; U.S. domestic stations gave their frequencies [at s/on & s/off] in kilocycles.)

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FOR SOME TIME NOW we have been intending to proffer a few remarks - recollections - concerning SPORTS ON RADIO. Perhaps our hesitation in going into this subject has been out of respect for gh's opinion of organized sports as the ultimate in wasted human effort and time. But the coverage of sporting events has been a staple of broadcasting from its earliest days; and having "grown up on radio", listening to someone describing what was going on on the athletic field or in the boxing ring was not an insignificant part of our radio experience.

The perspective of what we say here will be primarily local: that sports broadcasting as it was heard by us here in central Kentucky, our earliest recollections being from the mid 1930s. It was the retirement of Cawood Ledford, long time radio "Voice of the Kentucky Wildcats" (Cawood did his final broadcast last evening, describing what will be one of the University's historic basketball encounters, a "heartbreaking" 104-103 loss to Duke in the NCAA tournament - we listened to Cawood while watching the game via the CBS origination feed on SBS5) that restarted us thinking of sports and sportscasters we grew up listening to.

In a sense, the radio sportscaster is just as important as the athletic event he is describing. Because the game, or race, or match, becomes the words and the means of delivering them which are uniquely the announcer's, as he provides verbal equivalents (often emotionally delivered) for what his eyes are seeing. We recently re-heard the recording of Clem McCarthy's description of the second Louis-Schmelling fight, which was surely just as graphic and exciting in McCarthy's words and growling voice as actually seeing the fight could be.

We believe broadcasting of University of Kentucky football and basketball games began circa 1935. Lexington's only radio station until the postwar years, WLAP, had been purchased by local interests and moved from Louisville to Lexington in 1934 (the 100 w. station operated on 1400 kHz; by 1941 they were radiating with 250 w. on 1450 kHz). Legend has it that the first broadcast of a UK basketball game was done by the local demigod himself - legendary coach Adolph Rupp.

Actually, our only REAL sports interests have been primarily University of Kentucky basketball & football and Cincinnati Reds baseball. Living in Lexington, with UK sports so much a part of the local milieu, the local press & airwaves filled with it, it was difficult not to become "infected". And lc Senior's interest in baseball, manifested in the closest following of the ups & downs of the Cincinnati Reds, was an influence not easily ignored. And with the radio as reenforcement...

Now as for sports involving sliding around on ice, running & jumping, hitting a ball across a net or stroking a ball into little holes in the ground, we can only respond with a yawn. Pro football and basketball elicit from us virtually no interest (that anyone other than a fan of a particular team could watch one of these contests from beginning to end just seems impossible; but, then, my Wildcat/Reds interest is one of emotional involvement).

Lexington's first sports announcer ("play-by-play man") was Ed Ashford, a sportswriter for The Lexington Herald. WLAP was owned by the Nunn Brothers who, when they acquired the station, also owned the newspaper (when they sold the Herald to the competing Lexington Leader, the Herald building became the WLAP studios). Ed was pretty good at play-by-play, but had a nervous "frog-in-the-throat" - slight coughs with which he would punctuate his descriptions of the action. In addition to UK football & basketball, Ed also did horse racing (from Keeneland and Churchill Downs). (Ed told the story of how he once had to fake the call of a race: had gotten off before broadcast time, and there being no means of making a recording, he simply re-created the whole thing for the radio audience from parade to post to dramatic finish.) Ed's "color man" (before the term was invented) was the inimitable Ted Grizzard, who had brought his great ad libbing talents to Lexington in 1936. Ted was associated with UK sports broadcasts (except for a few years in the 1940s) for nearly 50 years, doing a pre-game "Fans in the Stands" until shortly before his death. We haven't researched to find out exactly when Ed & Ted started, but seem to remember hearing their broadcasts as early as 1936, certainly by 1937. An interesting aspect of sports broadcasting in those days involved how "away" games were done. Rather than the announcing crew being on the scene, they would remain back in the studio recreating the game from Western Union wire reports. These recreations could be rather elaborate productions with recorded crowd noises to add "atmosphere". In the case of UK broadcasts, the information would be received at the Western Union office on East Main Street, from where a runner would dispatch it to the WLAP studio where Ed (or one of his predecessors) would dramatize it. This process usually meant that the broadcast was running as much as 15 minutes to ½ hour behind the ac-

tual playing time. By around 1940 the recorded crowd noises had been dropped from the WLAP broadcasts. When Ashford went into the Army, he was succeeded by Phil Sutterfield, shortly also to be called to the military. During the War years, UK sports broadcasts were handled by WLAP station manager Truman Morris (not the best p-by-p man we ever heard). Home basketball games during this period were not broadcast complete: they began at 8:00 pm., but at 8:30 WLAP had to break away for ½ hour to carry the "Victory Parade of Spotlight Bands", sponsored by Coca-Cola, from the Blue Network. Which meant that the 2nd half was well under way when the broadcast was resumed. This time conflict was resolved on "away" games by simply delaying the studio dramatization until VPSB was over (extant VPSB recordings are much prized by collectors). The only "away" games usually not done by wire reports were those played in Louisville. When Kentucky played in the NIT (in 1945) we knew that the NIT would be carried on WHN (1050) New York, which meant that, if reception was possible, I'd know the progress of the games long before the local WLAP listeners, listening to Truman's attempted dramatization. However, a problem with pulling through WHN was strong QRM from "border blaster" XEG, "The Voice of North America", pumping out the kilowatts (about 150) from Monterrey. But on the evening of the championship game the skip was favoring WHN. People we called, telling them the final score when, locally, the 2nd half had just begun, never figured out how we knew. (Speaking of XEG reminds us that recently on "Signals" a voice familiar to old XEG listeners was played, that of the rambunctious temperence preacher, "your friend, liquors foe", Rev. Sam Morris - "write to Sam Morris, Zone 6, San Antonio, Texas". Sam once sued CBS, asking dissolution of the Network, for refusing to sell him time.)

The only other station to carry UK sports with any regularity prior to 1946 was WHAS in Louisville, but that was usually only Saturday afternoon football, because the WHAS nighttime schedule was filled with the big CBS shows. Actually, UK football got so bad at one point in the '40s that WHAS dropped them, instead carrying U. of Indiana games. WHAS's long time "play-by-play" man was George Walsh ("Let's look 'em over, sports fans.")

During the early post-war years, new stations hit the Lexington airwaves, ending WLAP's local radio monopoly. And each station was intent upon carrying UK sports: broadcasting rights in those days could be had for a song: today they're a $multi-million property. WKLX (1300), which came on the air in 1946, put an end to the practice of doing road games by studio recreation by sending the sports director they had engaged, by then out-of-the-Army Phil Sutterfield, to the stadium or arena of play wherever it might be. Believe for a time the U. of Tennessee would not permit basketball broadcasts out of Knoxville as they didn't want the radio audience to hear the profane "heckler's row" that sat behind the Kentucky bench to pillory Coach Rupp and the Kentucky team. Or maybe it was just because Gen. Neyland, the Tennessee football coach, despised radio in general. Sutterfield was probably the best basketball play-by-play man we've ever heard. WLAP, to keep up with WKLX, also sent their sprtscaster, by then J.B. Faulconer, to the scene of play, so that after 1946 there were no more studio recreated broadcasts of UK sports events. When WLEX (1340) and WVLK (590) came on shortly after WKLX, they also got into the UK sports broadcasting act, but on a limited basis, generally doing only home games and close-by road games (Louisville & Cincinnati). WVLK (with Jack Zillman at the mike) also did Eastern Kentucky U. basketball games. WLEX sent a crew to New York to cover UK's NIT appearance (1948?) when Utah had the audacity to "upset" the "Fabulous Five" - the team that was later involved in the "point shaving" scandel. Ted Grizzard, after brief sojurns in Louisville (WHAS) and Chicago (WBBM) - doing no sports broadcasting for either station - joined WKLX shortly after they went on the air, working with Sutterfield again, and then Claude Sullivan, who became WKLX sports director when Sutterfield departed for Louisville & television. Sullivan was on his way to becoming one of the nation's premier sportscasters before succumbing to throat cancer. Not only was he doing UK sports, but he had succeeded Wayte Hoyt as the "Voice of the Cincinnati Reds". Cawood Ledford had come to Lexington in the early '50s, doing sports on WLEX Radio before moving to WLEX-TV; his next "career move" was to WHAS radio & TV. By the 1960s there were still two or three Networks originating UK games: the Ashland Oil Network (WLAP) with Faulconer, followed by others and the Standard Oil Network (WVLK) with Sullivan. (WKLX had been sold to the owners of WLEX, the call being changed to WBLG, with the WLEX frequency vacated. Virtually the entire WKLX "talent" including Grizzard & Sullivan went to WVLK, with Grizzard as Station Director; had been the WKLX manager.) WBLG also did UK basketball broadcasts with Mark Halleck behind the microphone; for a while WBLG had the exclusive post-game interview with Coach Rupp. But then a shakeout started occurring as broadcasting rights to UK games became more & more expensive, evolving into the current system where broadcasting rights are sold, as an exclusive, to the highest bidder. This has been the case for a number of years, the years during which Ledford became established as the "Voice of the Wildcats". Ledford's replacement (to the displeasure of some) will be his associate on the broadcasts for a number of years, Ralph Hacker. But for us, Ledford is the last of a line of UK "voices" that began with Ashford, followed by Sutterfield, Faulconer and Sullivan.

In addition to the commercial broadcasts, the University FM station, WBKY (now WUKY - "Yucky Radio": or so we call 'em), for many years broadcast all home football & basketball games: that's where Russ Hodges (you have, of course, heard the recording of his description of Bobby Thomson's home run which won the Pennant for the Giants in 1951) began his sports broadcasting career. Used to listen to WBKY to avoid commercials; also the student announcers tended to be more candid in their appraisals of play than those on the commercial stations; but no sports now on WUKY.

Devoting so much space in the forgoing to our own local radio market may seem a bit self-indulgent, but it was paralleled in others; still, we believe there was some uniqueness in the relatively early coverage by a local broadcaster of UK sports on radio.

In the "golden age", Network broadcasting of sporting events was generally confined to Saturday afternoon college football and major events like the Kentucky Derby, World Series, football Bowl games, etc. NBC, CBS, Mutual & Blue(ABC) had a schedule of Saturday afternoon college football. Bill Stern, Harry Wismer and Ted Husing were the best known of the football "play-by-play" men, with Husing the best from the standpoint of accurate description. "Ol' Sterno" was well known for playing fast and loose with the facts for dramatic effect. Wismer of the golden voice was more interested in smooth presentation than accuracy. (He enraged local fans with his terrible calling of games in which their UK heroes participated.) Stern had a drug problem which came to light when he failed to get his "fix" before going on the air as the TV commentator for a Sugar Bowl broadcast back in the 1950s: was out of control, sounded like he was drunk. Husing was the consummate professional, preparing for his broadcasts in minute detail; left nothing to chance; had reams of information at hand which he could deliver as if ad libbing. Husing came to Lexington in 1935 to do one of the UK footabll team's rare appearances on Network radio. On his way to the pressbox he could be heard uttering "No autographs! No autographs!" - not that anyone had requested one. The retired Husing came back in the early 1950s to do some football games for Gordon McLendon's short-lived Liberty Network (see below). For a while CBS experimented with covering a number of Saturday afternoon football games, switching from location to location, the broadcast being anchored by Red Barber (for more on Barber, see below).

A popular sports broadcast for many years was that of the Friday night feature fight from Madison Square Garden (went from radio to television circa 1950). Began on Mutual with Don Dunphey as the "blow-by-blow" man and New York sportswriter Bill Corum as the commentator; was later heard on Blue (ABC). When the fights went to TV, Dunphey, famous for his rapid fire "blow-by-blow" accounts, was left with nothing much to do. But the first series of boxing broadcasts on radio we can remember (barely) was the "Adam Hat Sports Parade" (was on NBC but don't remember if Red or Blue). It was on the AHSP that LC Sr. found the first Louis-Schmelling Fight - on WAVE, Lousiville - our usual NBC station, WLW, carrying something else (from the other NBC Network). It might be difficult for the present generation to understand the racism of those days manifested in the joy expressed in the Schmelling victory ("Wasn't that a hell of a fight? Beat the shit out uh that nigger.") A real collector's item would be the toy that came on the market as a consequence of this fight. Figures of two fighters - one looking like Louis, the other like Schmelling: at the press of a button the Schmelling figure's arm swung out and the Louis figure went down. Teaching racism to the young. Of course, the second L-S fight was very much another story. And Louis was to go on and vanquish many another "white hope". Remember his fight (described, as were many of them, by Dunphey on the Friday Night Fights) with one Tammy Mauriello who went quickly but caused a considerable ripple in the post-fight interview with his analysis of the fight: "I got too god damned careless!" - not the sort of speech that emanated from radio loudspeakers in those days.

Mutual had an exclusive on World Series broadcasts for a number of years, we believe beginning in 1939. When the Reds and Yankees took to the field that October, Mel ("How about that!") Allen and Bob ("The sonofabitch dropped it!") Elson were behind the microphones. Allen had been engaged (that year, we believe) to do the Yankee broadcasts; Elson was the Chicago White Sox' "voice". We never had a very high opinion of Allen as a baseball announcer, constant reiterations of the above expostulation, etc. Elson was a pretty good play-by-play man, whose emotional interest in White Sox games was enhanced by wagers he placed on the games. The expostulation above - which went out over the air - occurred when a White Sox outfielder dropped a fly ball, resulting in some monetary loss for Mr Elson. It became Mutual's practice in later years to honour the regular broadcasters of the World Series participants by engaging them to do the play-by-play. Beginning circa 1950, Mutual inaugurated "Mutual's Game of the Day", featuring a selected Major League game for broadcast - from the field of play, an occasional substitute game being done by studio recreation. Al Helfer, a pretty good baseball announcer who had worked with Red Barber in Cincinnati (see below) was the major play-by-play announcer, with the inimatible Dizzy Dean (who had begun his broadcasting career with the St. Louis Browns) joining the broadcasting crew a bit later. (There is the well known story of Diz's problem with the St. Louis schoolteachers when his unique grammar was considered a corrupting influence on the intellectual development of the young.) Diz, through most of his career, was not a bad baseball announcer, but in his latter years on television it was evident that he was getting rather bored with it all. A feature of his broadcasts was a rendition of "The Wabash Cannon Ball". Diz was a good entertainer.

But we grew up listening the the broadcasts of Cincinnati Reds baseball; and the Reds have been the focus of our baseball interest (such interest as we have today is the result of tradition/remembrence of other days, not baseball as it has come to be: the deterioration began when the Phillies moved out of the Baker Bowl in 1938).

The Reds began on radio, at least on a regular basis, in 1934, when Powel Crosley, owner of the Reds and the Crosley Broadcasting Corporation, decided such broadcasts would be good publicity for the team (would likely also sell some Crosley radios to baseball fans). For the play-by-play announcer Crosley engaged a young collegian from Florida named Red Barber, who was to become one of the nation's

outstanding sports voices. (Red can still be heard for a few minutes on Friday mornings in conversation from his Florida home with Bob Edwards on NPR's "Morning Edition".) Interestingly, for an interview on a pre-opening day radio show - Cincinnati's traditional home opener in '34 was with the Pittsburg Pirates - Red's guests were a couple of Pirate players, one of whom was Waite Hoyt, then a pitcher with the Pirates and later to become the most revered of the "voices" of the Reds (Waite and his teammate were being kind to the young announcer who had been severely rebuffed when he sought an interview with the Pirate manager). The Reds games were carried on WSAI, Crosley's station for the local/area market (5 kw.), Crosley's other medium wave station, the then 500 kw. WLW, programmed for a national audience. A Saturday Reds' game might be on WLW. For many years Crosley would permit no broadcasts of Sunday home games unless there was a capacity crowd at picturesque Crosley Field. We seem to recall Red doing an evening sports show on WLW. (WLW & WSAI had a common announcing staff; sometimes the announcer would forget which station he was on and give the wrong call letters.) An informal network of stations in Ohio and Kentucky (including WLAP in Lexington) began to carry the Reds broadcasts on WSAI. Barber was popular with Reds fans, tho' the team didn't do much on the field until 1938 when the fine team of 1939-40 was in formation. (Finished 3rd behind the Cubs & Pirates, the former having won the pennent as the result of "Mace Brown's Folly" - are you with me, old baseball fans?) In 1938 Red got to describe "via Western Union Wire Report" Johnny Vander Meer's ("Van Dah Meah" in Red's southern drawl) two consecutive no-hitters, the second being a night game in Brooklyn. Red got to describe the first night game in major league baseball, lights having been installed at Crosley field in 1935. President Roosevelt illuminated the field via a remote switch from Washington, as he had similarly put WLW's 500 kw. transmitter into official operation in 1934.

Red Barber was the "Voice of the Cincinnati Reds" from 1934 through the 1938 season. Among those who wroked with him on the air were Dick Bray, Al Helfer and Red Thornberg (who sounded exactly like Bray). When Larry McPhail, who had been the Red's GM, went to Brooklyn as GM of that club, he took along Barber to do the Dodgers' games on radio, which he did for a number of years on WHN. Despite the southern accent, Red's descriptions of the games from his famous "catbird seat" endeared him to the "Flatbush faithful". When the Dodgers moved to LA, Red stayed in New York, doing Yankee games on radio & television.

Red's successors in the Crosley Field broadcasting booth as the 1939 season began were the team of Roger Baker (who had been broadcasting Buffalo Bisons' games) and Dick Bray. Both very good at filling our young ears with the exploits of the Reds (was really the '39 season, as the Reds battled the St. Louis Cardinals for the pennent, that we started following baseball closely). Unfortunately WLAP did not carry every Reds game, so it was necessary to pull through WSAI at times (difficult at nights - by 1940 there were 14 night games per season - because of QRM). On Sundays when the Reds were home we listened to WSAI for Baker's or Bray's report of the score which was given every 15 minutes during the game - it was frustrating to hear the crowd cheering some play, Baker/Bray not being permitted to tell what was happening (sometimes Bray would sneak it in anyway).

Virtually all road games done by Barber and Baker-Bray were studio recreations from Western Union wire reports (don't recall recorded crowd noises ever being used, tho' the young Harry Cary had crowd noises on his St. Louis Cardinals recreations; when the Cardinals were in Cincinnati, we managed to pull through Cary's broadcasts of the Sunday games from WDZ in Tuscola, IL). Wire report games were done with a telegraph operator in the studio; he would type the information as he received it, passing it along to the announcer to "dramatize" (as Baker put it), or the announcer would look over the operator's shoulder, reading verbatum as the operator typed - what Baker & Bray would do following a line outage (which occurred rather frequently) when they would have to catch up with the action quickly. Baker & Bray attempted to keep as close to actual playing of the game as possible, especially when, beginning with the 1942 season, they had a competetor on the Cincinnati airwaves doing the games. That was the year when Waite Hoyt began his long career as the "Voice of the Reds". One could hear the clicking of the telegraph key and typewriter in the background of the studio broadcasts; and we could tell when an involved play was coming up because of the long pause in the dramatization as the operator got it typed out. When the Reds were home, the telegrapher who had worked with B&B in the studio sent to game description to the visiting team's broadcasters who would be doing their studio recreation. In the latter days of wire report recreations, the studio operator was replaced with a printer (teletype). Baseball, because of the relative slowness of most of the action, was not too difficult to do via wire report - description of the action was fairly complete; but we've never supposed it could be very satisfactory with respect to constant fast action sports like basketball where the pace could permit the transmission of only the most cursory information. But it was done, and a good announcer could make it very listenable.

Indeed, there was an art in doing these studio recreations of sporting events, and some announcers specialized in it. One of the best was Gordon McLendon who made a studio recreated baseball game the daily feature presentation on his Liberty Network (early 1950s). With crowd noises, PA announcements, etc., a game could be made to sound as "real" from the studio as from the field of play: actually could be made even more listenable. McLendon also did recreations of great games from the past on the basis of extant information about them. One of the most interesting & well done was a game dating from baseball's "stone age" (the 1890s) - something was special about it, but we've forgotten what. One of the players in the game, Addie Joss, was still alive and McLendon had him on the air.

Liberty's and Mutual's game of the day competed for baseball fan listenership. Both were heard locally, Liberty on WLEX and Mutual on WVLK. WVLK was owned by Baseball Commissioner A.B. Chandler (the Kentucky Governor & Senator). This figured in a dispute between McLendon and Mutual, the former charging that baseball, through the Commissioner's office, was engaged in practices giving a competitive edge to Mutual (don't remember the specifics).

Liberty's recreations of historic sporting events were not limited to baseball games, famous boxing matches also being presented (the "long count" could be heard again). Any sporting event of which there remained a sufficient written record from which to reconstruct and re-enact a play-by-play (blow-by-blow etc.) account would likely find its way onto Liberty. At World Series time McLendon would recreate a WS game from the past to compete with the contemporary one.

There was other programming on Liberty in addition to an afternoon and evening sports feature including a daily broadcast by the eminent radio commentator, Raymond Swing. ("Raymond Swing explains the news.")

Gordon McLendon was one of commercial radio's more innovative forces; after all, he invented the "Top Forty" format.

Before "Mutual's Game of the Day" WVLK was doing its own studio recreation of a daily major league game with Jack Zillman doing the dramatization.

But back to Crosley Field. Roger Baker and Dick Bray did the Reds on radio through the 1944 season on WSAI and the network taking their broadcast; then these broadcasts were terminated. But in 1942 a new "Voice of the Reds" arrived on the scene, as the old Yankee pitcher, Waite Hoyt, was engaged by WKRC to do the Reds' games. Hoyt, who had been released by his last team, the Dodgers, in 1938, had been interested in getting into radio as a baseball announcer. He applied for the Yankees' job but was rejected in favor of Mel Allen (was told a ballplayer didn't have sufficient "vocabulary" to work in radio - today, of course, sports broadcasting is filled with former "jocks", there more for name than "vocabulary"). Most former players do "color commentary", not much in the way of play-by-play, Hoyt being one of the first employed - perhaps he was the first - to do play-by-play. Like Baker & Bray, he did studio recreations of the road games (until the 1950s), but would sometimes get involved in a story to the temporary neglect of the game, not noticing that the line had been repaired or the rain delay had ended. But Hoyt's stories were usually more interesting than the game at hand. And he was a raconteur par excellence, holding the audience in rapt attention for considerable lengths of time with stories about baseball's "golden age" and the great players he played with and against. Equally as interesting were his stories about his early years in baseball, the wild minor league scene as it was in those days. He was a virtual walking compendium of baseball history, most of which he had actually lived. A thoughtful, philosophical, man, Hoyt saw baseball as a paradigm of life. And he had a marvellous sense of humor. So, on those days when the Reds were behind by 10 to 3 in the forth inning, we hoped for a rain delay to hear some more Hoyt stories. There was no substitute programming put up during the delays in play, Hoyt holding the microphone for the entire time. Anyone who had the opportunity to listen to him knew that Waite was a wonderfully humane and remarkable man who "spoke from the heart", baseball providing him the vehicle whereby he could express views with larger implications than the mere occurrences on a baseball diamond. But he knew baseball with a thoroughness and insight as no other baseball announcer we've ever heard, having the ability to communicate to the listener not only what was happening on the field, but the thinking, the strategy, behind it. He pitched the game right along with the Reds' pitchers: in short, even tho' they were "only" baseball broadcasts, they had a remarkable "depth", indicative of the "depth" of the man behind the microphone. No one who heard it will forget Hoyt's two hour or so monologue the night Babe Ruth died: an intensely moving tribute to his old teammate (Hoyt was a star pitcher on the 1927 Yankees, generally regarded as the greatest baseball team of all time). We understand the Cincinnati Historical Scciety has a recording of this broadcast, which followed the Reds' game of that evening, among its extensive radio archives. As users of language, among baseball announcers, the best we've ever heard were Hoyt and Red Barber, both well read, articulate, men, preceptive in regard to more than just baseball. There was none of that silly chit-chat on their broadcasts that we hear today going on among TV sports announcers who seem to be more interested in their own babbling than the contest at hand.

Unknown to listeners was Hoyt's lifelong battle with alchoholism, with which he went public after his retirement from broadcasting, being active in AA. His longtime sponsor on Reds' radio was Burger Beer, an area brew now gone. ("This is the Burger Beer Baseball Network.") He was also a talented painter, belonging to the Cincinnati Art League, Shortly before his death, Hoyt did an extensive series of interviews for the Cincinnati public television station.

By 1944 there was no local broadcasting of Reds' baseball, WLAP having gone "big time" network (Blue). But we could tune in Hoyt on WKRC or Baker-Bray on WSAI, both 5 kw. stations, receivable well in the daytime, but both were difficult at night (more night games were being added to the schedule). In 1945 the Reds' games became an exclusive on the 250 w. WCPO, with Waite behind the microphone. With no local broadcast that made things a little difficult for local baseball fans; remember LC Sr. stringing aerial wires all over the roof in an attempt to pump a little more WCPO in to the deteroriating Truetone. A good communications receiver of the time would have helped considerably (they were

generally "hot" on the "broadcast band" [medium wave] as today's intentionally desensitized [on that range] receivers are not.) But we stuck with WCPO as best we could until we discovered that most of the games were on the 5 kw. WHKC in Columbus (OK daytime, out at nights). In 1946 WLAP started picking up the Saturday afternoon Reds' games via the WCPO/Burger Beer network. But by the time the 1947 season rolled around another Lexington station, WKLX was on the air, and being an independent (no network obligations) had plenty of time for Reds baseball and other sports. (WKLX's 1 kw. got out pretty well on 1300 kHz, a former Kentuckian resident in Florida actually being able to pull them through in the daytime!). And so we have had the Reds on local radio ever since, tho' the "Burger Beer Baseball Network" is long gone, other announcers have come & gone, and the Cincinnati originating station for many years now has been the 50 kw. WLW (still radiated from the old Blaw-Knox vertical diamond radiator up at Mason, OH, which once pumped out that glorious 500 kw.). In the heyday of Network radio, in the markets with major league baseball teams, broadcasting of the teams' games was generally left to the lower powered independent (or at least not CBS or NBC) stations in the markets. This is not so much the case today; and with all of the baseball networks using satellite distribution to affiliates, with a satellite SCPC receiver, it is possible to hear, without noise or interference, the broadcasts of any team one cares to follow wherever one may be. The Reds locally are back at the 1300 spot on the dial, "all talk" WLXG (meant "Lexington Gold" - featured "golden oldies" - until a change of format), having carried the games for several years (sometimes appear to have problems with their SCPC rx). (As a contribution to local enlightenment "all talk" WLXG carries Rush Limbaugh.)

There have been several "Voices of the Reds" since Waite retired in the latter 1960s - he had one pennant winner during all of his years with the Reds - the 1961 team - the emotion of which caused him to lose his voice for a while. (Waite passed away several years ago at age 87; he liked broadcasting because it was as close to the game he could stay without being responsible for anything that was happening on the field; was offered the Reds' managership at least once but declined.) Waite was succeeded by a "team" of broadcasters headed by Lexington/UK's Claude Sullivan who had been working with Waite for a few years. The "team" consisted of Sullivan, Jim McIntire (who had been at WKLX before going on to do minor league baseball) and former Reds' pitcher Joe Nuxhall. When Sullivan died (vide supra), for a few years it was "Jim and Joe on the radio". But then McIntire (circa 1970) was replaced by Al Michaels for a season or so, Nuxhall remaining. Michaels, one of the better network TV sports announcers, was with the Reds only a season or so in the early '70s, being replaced by the popular Marty Brenniman. Brenniman, whose "And this one belongs to the Reds!" (when our hero's win) is his best known phrase, has teamed with Nuxhall in the Reds' broadcasting booth for what now would be the term of greatest longevity for a Reds' broadcaster except for Wayte Hoyt's - and that should soon be exceeded.

Baseball fans have tended to regard their local baseball announcer as the best, most probably because they're used to him: he's generally identified with the team and is a "rooter" for it, tho' any announcer who is just a cheer leader, when the fans know their team is playing poorly, has no credibility. Nuxhall and Brenniman (tho' "Red through & through") have gotten in trouble from time to time with the Reds' front office with their less then complementary appraisals of the team's play - but accuracy has kept them in the fans' favour. And over the years we would say Reds' fans have been fortunate in the selection of radio announcers to describe the games (television announcers have sometimes been another story), Barber, Baker/Bray, Hoyt & Brenniman/Nuxhall, with their words and inflections, having very well provided for us mind's eye pictures of occurrences on the baseball diamond, beginning in our childhood and continuing into our old age. One could come away from one of Waite's broadcasts with the feeling that one knew everything that had happened on the field, the strategy behind it, what the managers and pitchers were thinking, as well as being touched by a genuine human being who was telling it all to us. Baseball became not just a game but a story of life.

In the earlier days of Reds' radio broadcasts, commercials, usually read by one of the "play-by-play" announcers, occurred only at the end of each inning, the ½ inning breaks providing time for some editorializing and analysis by the announcers (once heard Barber say that in his earliest broadcasts there were only three commercials during the entire game! - he having to continue talking for the entire time). During the days when there were no ½ inning commercials on the Reds' broadcasts, the Lexington station would insert commercials for local sponsors, so we didn't get to hear what Barber, Baker/Bray or Hoyt (in his earlier years) were saying at the ½ inning breaks - an annoyance, unless, as we often did, we could go to the originating station (WSAI, WKRC, WCPO). Of course, today, on both radio & TV broadcasts, not a moment is lost in which a commercial can be inserted: inning, ½ inning, breaks as well as the time required to make pitching changes: the commercials can even lap over on the resumption of play - a situation we could avoid on television before the Baseball Powers decided we shouldn't have access the the satellite transmitted "backhauls". ("Pay-per-view" sports broadcasts will provide no relief from commercial saturation.) The Reds' radio broadcasts of Barber, Baker/Bray & Hoyt were identified with one or two sponsors (e.g., Wheaties, Mobil Oil, Burger Beer); today the broadcasts have no particulay sponsor identification, with commercials for any number of products & services being inserted in every moment available for them (remember when all radio programs and early TV shows were identified with a particular sponsor, whose progams they were? - indeed, the sponsor's name could a part of the name of the program. e.g. "Texaco Star Theater", "GE Theater" &c.?)

WHERE MEMORY LIVETH is not locus of earlier greats in sports broadcasting like Graham McNamee (below), tho' we likely heard them when very young. (Barber much admired McNamee and patterned his style after him.) Sportscasting like other forms of radio were invented virtually "on air". And it was by no means obvious that there would be interest in listening to someone at the ballpark describing what was going on. But it proved to be one of radio's most popular forms of programming, it's "listenability" depending on the perceptive & verbal skills of the announcer. The sportscaster became a personality in his own right; for the good ones that was a plus, for the not so good ones a minus - there are those for whom the game became almost secondary to themselves. The worst sportscasting we have heard occurs on television, because, perhaps, eventhough it is no longer required to provide a complete description of everything that is happening, some sort of talk must nonetheless issue forth: the best the viewer can hope for is that it might in some way be concerned with that which the sportscaster and TV viewer are simultaneously watching. TV is the home of the "jock" become "analyst" - former athletes finding a place in the broadcasting booth: some have been good at "insighting" the game, others (actually most) have had nothing but their name.

PIONEER SPORTSCASTER GRAHAM MCNAMEE INTERVIEWING GEORGE HERMAN RUTH (BETTER KNOWN AS "BABE"). No date on this sepiaprint but obviously late '20s or early '30s (1928 to 1932). Must have been a cool day (note heavy coats), so likely a World's Series (October) was underway. The colorful, outspoken, Ruth made a great interview: no predicting what he might say. Remember the Babe doing a Saturday morning kids' show (late '30s). Babe was not well educated (got his words mixed up) but was by no means the "dumb as an ox" type some latter day sorts have claimed he was. The best source of the Truth about Ruth was his old teammate, waite Hoyt. Ruth stories are legion, one of my favourites (as told by Hoyt) being the one regarding the Babe's appearance with some of his teammates on a radio show concerning the 1928 presidential election. The players were appearing in support of Al Smith. The format of the program was for Babe to interview the players in regard to their presidential choice. In a less than propitious beginning, Babe started with teammate Tony Lazerri, asking: "OK Tony, who are all th' Dagos gonna vote for?"

McNamee did much more than sports announcing on radio. He might do a ball game in the afternoon and do the announcing on a concert or variety show at night.

THE FIRST BASEBALL BROADCAST, not unsurprisingly, was on KDKA in 1921; the first televised game was on Aug. 26, 1939, from Ebbits Field, Brooklyn: quite crude compared to today's multi-camera views and instant replay. We remember early Reds' telecasts (circa 1950) on WCPO-TV, which were simulcasts with the radio broadcasts. Initially, all home games were telecast - some road games came later, as microwave links became available. Only two cameras were used in the early Reds' telecasts: one behind the plate but up so high it was like watching the game from the upper deck (where the camera was located) and another behind first base. And the cameramen couldn't follow balls in flight all that well. (There is evidently no extant film of a Ruth home run in flight, only the trot around the bases. Today the TV camera can follow the ball in full arc until it settles in the stands or disappears over the fence.)

But baseball had a part in the first public demonstration of "high fidelity" (i.e., 441 line) television conducted by the Philco Radio Corporation in the Spring on 1937 over their station, W3XE, in Philadelphia. (Previous electronic scan transmissions had been 345 lines.) Said Short Wave and Television (May 1937): "The program, lasting nearly one hour was broadcast from the studios of the

Philco Company at its plant at Tioga and "C" Streets, in Philadelphia, and was received at the Germantown Cricket Club about three miles distant...

"Television receivers installed in the ballroom of the club reproduced the new 441 line pictures as they came through the ether. This was the first demonstration of high-fidelity 441 line pictures.

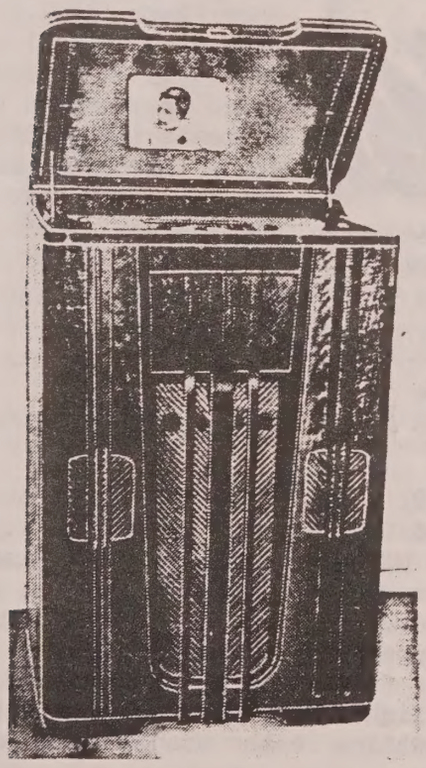
[Pictures were especially selected to demonstrate the advantages of the improved fidelity.]...

"The program included a fifteen-minute television fashion show, and an interview with Boake Carter, prominent news commentator, quizzing Connie Mack, famous baseball manager, on 1937 base-ball prospects.

"Musical features from the movies and "news-reels" were shown. Vocal numbers from the studio completed a well-rounded program."

BASEBALL'S FIRST ENCOUNTER WITH TELEVISION: AS A PART OF A W3XE (PHILADELPHIA) TRANSMISSION IN EARLY 1937, CONNIE MACK, THE LONG-TIME OWNER AND MANAGER OF THE PHILIDELPHIA ATHLETCS, WAS INTERVIEWED BY THE CONSERVATIVE (ROOSEVELT HATING) RADIO NEWS COMMENTATOR, BOAKE CARTER (RIGHT). Don't suppose there's an extant audio recording (or even film?) but would love to hear it - the entire program, for that matter. We wouldn't have suspected Englishman Boake having much interest in baseball, but maybe he did (it's an old, conservative, game; the charm the game has for George Will is well known).

Baseball, with its many possibilities of strategy, is a game of both physical and mental challenges in which one has to become absorbed in order fully to appreciate. The batter and pitcher face other in both physical and mental confrontation. For more on Boake Carter, see our essay on radio news commentators that appeared in this publication a while back (is to be revised for inclusion in possible forthcoming book of radio/media memoirs?).



THE TELEVISION RECEPTION DEVICE at the left is the type used for the W3XE broadcast. "Using 26 tubes and several tuning and focusing control knobs, the television image and its accompanying sound are 'tuned in' on this single instrument. It is about the size of the average radio console, and the image is observed in the mirror fitted at the top of the lid, which swings upward, as shown, The 12-inch cathode ray tube is mounted vertically in the cabnet." (This was necessitated by the very long neck of the CRT.) The set actually contained two separate receivers, one for the video, which was transmitted by W3XE on 49 MHz with a power of 4 kw., and the other for the audio, which was transmitted by W3XE on 54 MHz with a power of 250 w. The range of the W3XE transmitters (sight & sound) was judged to be about 10 miles. The limiting factor was receiver sensitivity, which was very low. At this time there were no specific channel assignments for the VHF (was UHF then) television band of 42 to 90 MHz; the Philco receiver tuned from 42 to 86 MHz (the video & audio receivers being tuned separately - "intercarrier" sets being a much later development (1950s). The 441 line (interlaced), 30 frames per sec., negative modulated video, produced a picture with a 4:3 aspect ratio: except for nr. of lines, standards still in effect to this day. (The BBC were transmitting 441 line video on 41-45 MHz - their channel that went on the air in 1936 - as late as 1978: we recorded audio from this channel during the sunspot maximum that occurred in the latter 1970s). Mirror-in-the-top sets were introduced by RCA when, just before WWII, they announced that television was <u>here</u>; began promotion of it in the consumer marketplace. (Television was a feature of the 1939 New York World's Fair.)

WE HAVE RAMBLED our way through a bit of sports broadcasting history leading into a bit of television history - not too boring a recital, we hope. Next time, perhaps, some more on what appears to be the ever quickening death throes of free/over-the-air broadcasting in the USA.

ADDENDUM TO THE FOREGOING: We failed to mention the gentleman with the longest career in baseball announcing who is still active: we are referring to the loud mouthed, sometimes boorish, Harry Cary. The high-living, elbo bending (until a heart attack a couple of years ago) Cary is the main voice of America's favourite (on Cable) losers, the Chicago Cubs. We recall Cary doing St. Louis Cardinals games on radio well back into the 1940s - the Cardinals was the team he was associated with through the major portion of his broadcasting years - depending on how many more years he may have with the Cubbies. (His studio recreated games made use of recordrd sound effects - he explained this was to enhance the listenability of the broadcasts - not to fool the listeners into thinking he was on the scene: the Cincinnati announcers never used sound effects on studio recreated Reds' games). A tradition on Cary's Cardinal broadcasts was to have a former Cardinal catcher as colour/analyst on the broadcasts, the first and most interesting being Gabby Street, whose career dated back to pre-WWI days: he could tell the audience about the really old timers (one of Gabby's claims to fame was his having caught a ball dropped from the top of the Washington Monument). After Street it was Gus Mancuso (not a great hitter in his playing days, but a difficult "out" for Mr Hoyt who had challenged the greatest). Following Mancuso was a former Cardinal catcher who went on to be a media star quite apart from his association with baseball, Joe Garagiola. For a number of years now, the Cardinal microphones have been manned by silver-haried Jack Buck, an excellent sports announcer, and a former Cardinal outfielder, Mike Shannon. With the "death" of Network radio in the 1950s, the Cardinals' broadcasts moved from low powered WIL (or was it KWK? - guess it was one or the other that carried St. Louis Browns' games) to CBS's KMOX, where they have been heard ever since.

Cary's style of broadcasting is as being FAN NUMBER ONE for the team whose games he is doing: a style deplored by Red Barber. (An interesting contrast in styles of sports broadcasting is shown in Barber's call of Bobby Thomson's pennant winning homer for the Giants and Russ Hodges' call of the same play - Barber's was matter of fact - tho' not without emotion because of the importance of the event - while Hodges dissolved into berserk fan emotion, screaming over & over, "The Giants win the pennant! The Giants win the pennant!..." Maybe Barber would have shown a bit more emotion if the Dodgers had won in this spectacular fashion, but not much. We recall having heard Hodges' broadcast from the AFRS station indentified as KILROY, on 1260 kHz, Korea: was "live-on-tape"). Actually Cary has pretty good baseball "savvy", but we could never take his flannel-mouthed style. Cary's son, Skip, is also on the Chicago airwaves, doing Atlanta games: have found him a bit easier to listen to than his old man.

But no baseball announcer you're likely to hear on the Networks or Superstations (or probably in your local market), in our view, is in the same league with the thoughtful, philosophical, humane, insightful and witty Mr Hoyt.

AN EPISTEMOLOGICAL QUESTION: Can one <u>know</u> as much about a sporting (or any other) event on the basis of being told about it, whether or not in real time, viva voce (or reading a written account of it) as one can by actually seeing the event, in person, or by means of a medium like television (which puts one "on the scene")? Obviously these are different ways of <u>experiencing</u> the event, and though the latter may be presumed to be the more "graphic" - makes the greater impression - is the latter necessarily more contributory to one's fund of knowledge? We didn't see Paul Derrenger strike out those last six Cardinal batters (including Mize & Medwick) in the Reds' 1939 pennant winning game - but Mr Baker's description certainly made us aware of it, and our emotion of the moment, abetted by the crowd noises and the announcer's words and tone of voice, was certainly as genuine as if we had actually been in the stands. Certainly we <u>knew</u> what had happened; we did have an <u>experience</u> of the event. Compare, say, a Clem McCarthy description of a famous fight with a film of that same fight. Would you necessarily <u>know</u> more about the fight from the latter than from the former? Of course, that would depend on the accuracy of the verbal description: but McCarthy, from his visual "input", could produce an exciting and informative verbal "output" - which is what the art of sportscasting is all about. The listener <u>will</u> "get the picture". Even when the picture became available via television, it was deemed necessary that it should be accompanied by at least a semi play-by-play account provided by a sportscaster. And, of course, fans have taken radios to the ballpark with them for years in order to listen to the game (the sportscaster's description) while watching it: just to see the game isn't fully sufficient to know what's going on. But, we maintain, just to hear a good play-by-play/analyst's account of the game (match, fight) can apprise one more fully of what's happening than seeing (visually experiencing) alone. Television, as the cliche has had it, IS RADIO WITH PICTURES; and if the radio isn't good, the pictures alone won't tell the story well enough. But radio alone can tell the story very well.

[FOOTNOTE on Red Barber: one of the few times we can recall when Barber gave way to expostulation instead of providing full description of a play while it was happening was when he could utter only "O Doctor!" at that famous Al Gianfriddo catch of Joe Dimaggio's bid for home run. The best sports announcers do not resort to expostulations in reacting to a good play nor to cliches as means of descriptions. But sportscasters are human and can get excited over a play: as per the story of the young football announcer, doing his first game after having gotten out of the Army, who was heard to say: "...an' he took that ball and went 90 fuckin' yards!" - indubitably an accurate description.]

I MUST be older than I am:
to have lived to see
the Wall come down
of its own accord,
and those old and famous states
curtained from the world
by Soviet iron for
more than 40 years
suddenly free with no more effort
than the taking of a deep breath
as if the air for it
had been there all along,
and the Soviet state itself
revealed to have been as brittle
as the Lenin statues pulled
from their pedestals -
chalk
instead of the granite
the world perceived
in a nation that was nothing
but its strength
in military terms and little
else: the Soviet myth
that made so many lives
worthwhile, friends'
and especially foes'
(can there be life
without Commies and only "liberals"
to fear and loathe?)

//

But history happens in what
are otherwise our very personal
days, the immediacy of our own
wants and needs and work:
so that history -
the historically consequential -
is more often something
we simply live thru -
like hurrying thru a crowd
(or letting it hurry past
us), our minds on our own
pet (or petty) projects
and pursuits - than something

BOOK REVIEW BOOK REVIEW BOOK REVIEW BOOK REVIEW BOOK REVIEW

Berlin Calling: American Broadcasters in Service to the Third Reich by John Carver Edwards (Praeger, $21.95)

BECAUSE of our interest in the subject, when we heard this book mentioned on Media Network, we felt it worth perusal, so went to a local bookstore and ordered a copy.

Not intended as a full account of Nazi Germany's extensive radio propaganda effort, the book does contain much information about the "U.S.A Zone", that is, the division of Reichsrundfunk that was concerned with broadcasts to North America. This forms the background for chapters that are devoted to five major expatriate (tho' not in their eyes ex-patriot, actually to the contrary) Americans who, due to a series of circumstances in their personal and professional lives, found themselves behind the microphones of Radio Berlin speaking to their fellow countrymen; being engaged/permitted to do so on the basis of their perceived usefulness by the Propaganda Ministry in advancing Germany's cause (both before and during the War) with American listeners. Specific chapters are devoted to Jane Anderson ("the Georgia Peach"), Prof. Max Otto Koischwitz ("Mr. O.K."), Robert H. Best (initially "Mr. Guess Who"), Douglas Chandler ("Paul Revere"), and Donald Day, whose brief Radio Berlin career began in the Summer of 1944. It was the author's interest in fellow South Carolianian Robert Best - about whom he wrote an article - that inspired him to do further research into the lives of other "U.S.A. Zone" broadcasters. Tho' not given chapters, space is also devoted to Fred Kaltenbach, Constance Drexel and Mildred Gillars ("Axis Sally"), whose radio name, whether speaking to the troops or their folks back home, was "Midge" (her program was "Midge at the Mike"). Before reading this book we had not known about the love affair between Gillars and Koischwitz. Nor did we know that the not unattractive Gillars, when interviewing soldiers (for which purpose she was accompanied by Koischwitz to various Stalags), would go underwearless, letting her interviewees get some nice "beaver shots". (Could this have accounted for the nervousness evident in some of the young men, as we remember our hearing of Midge's POW conversations? We always thought it was because they were being subjected to other pressures.) The only other "U.S.A. Zone" employee about whom much information is given is Edward Leopold Delaney ("E.D. Ward"). His treason indictment quashed by a grand jury in 1947, Delaney went on to be a professional anti-communist in the McCarthyite mould, as a lecturer, writer, publisher and radio commentator, working in Arizona and California (died in 1972 at age 86 as the result of mortal contact with a moving automobile; believe that left, at the time, Gillars as the only surviver of the group; she died in 1990, having served 12 years in prison for her treasonous activities). Mentioned in passing is another American who worked for the German radio, Herbert J. Burgman (aka. Joe Scanlon), the presenter of "Station D.E.B.U.N.K." ("on seven megacycles") - we have a recording of a "D.E.B.U.N.K." program.

We had hoped this book might reveal the identity of perhaps our favourite Radio Berlin persona: a gentleman whom we can recall as having identified himself only as "Your Nazi Commentator". Quotations in the book from at least one Koishwitz broadcast are virtually the same as we remember from the NC (or was it the NC? the tape that is memory has imperfections and gaps). Maybe it was Scanlon; listening to the "D.E.B.U.N.-K." recording again seems to reveal a similar voice. In any event, we remember the NC reporting form the Normandy beaches exactly as Koischwicz is described as having done.

There are a number of quotations from broadcasts in the book (provided by the BBC Monitoring Service), and more than a

actually to be experienced:
yet occasionally (once or twice
a century) there can be
a major tremor
totally upsetting a world
arrangement - this last one called
"the balance of terror" -
whose mortal dangers were yet
a kind of comfort
as the familiar background
to our lives - a given
on the matrix of existence itself -
until suddenly it is gone -
the Evil Empire
doing evil things -
always the "enemy of freedom" -
perpetual threat to our "way of life" -
so real, we were taught,
the only question is
as history looks at the pieces,
Was it really so?

few ring familiar. (We listened almost nightly to Radio Berlin, beginning the latter part of 1942, through '43 as well as '44. We missed the final days of RRF's broadcasting as the SW portion of the family radio went out - defective bandswitch. The book contains a "U.S.A. Zone" schedule for the week of April 13 - 19, 1941, evening hours of broadcasting as we remember them, except by the time we were listening they extended until after midnight CWT. The only "out of band" wavelength used was by a transmitter [DZD] on 28 meters; usually strong and QRM free, The schedule shows DXP on 49 meters; we seem to recall it as DXJ; also remember a DXL13.)

An interesting - tho' somewhat puzzling - disclosure in the book is that there were <u>two</u> Lord Haw Haw's, there having been a predecessor to William Joyce on Radio Berlin using that name (<u>he is not identified</u>). Haw Haw #1 debuted on Radio Berlin broadcasts to the UK on 10 April, 1939, with Joyce assuming the role in late 1939. The latter is described as being less entertaining and witty than the first Haw Haw. The result was a falloff in Haw Haw listenership. If the first Haw Haw was even better than Joyce he must have been very good indeed. Any extant recordings? Have Joyce recordings as early as 1940. Did Joyce carry on with programming ideas/characters that had been invented by Haw Haw #1? What was the fate of the first Haw Haw? This requires further investigation.

In a brief survey of the beginnings of Berlin's international broadcasting it is noted that Goebbles in 1933 instituted a "five year plan" to make possible effective German broadcasting to other countries. By the time the project was completed transmitters were radiating on 18 frequencies with 119 hours per day of programming. The first non-European target of broadcasting was the United States, begun in 1933 (see "DJC -The Radio Voice of Germany" some pages back). According to the book, the international audience "was reached by a huge broadcasting studio operating on 100,000 kw. from Zeesen, a suberb of Berlin." 100,000,000 watts? Unlikelihood; surely the combined ERP of all of the transmitters could have been nowhere near that. Perhaps 100,000 watts is meant: RRF transmitters were individually capable of pumping out that much by WW II, but as the DJC article states transmitter power in 1935 was 5 kw. (antenna gain producing what ERP?). This article also indicates that studios for the shortwave broadcasts were in Berlin, not Zeesen, which was an antenna/transmitter complex.

But back to the personae at the "U.S.A. Zone" of RRF (the main focus of the book). The biographies of Kaltenbach, Anderson, Drexel, Delaney, Koischwitz, Gillars, Best, Chandler and Day, indicate that among them were people certainly of moderate and even greater talent. As an academic Professor Koischwitz, who taught innovative courses in German language and literature at the Lincoln School of Columbia University and Hunter College, was first rate, tho' he never was accorded the academic rewards in pay or prestiege he felt he merited: certainly he - his programming - was the most "intellectual" presence on Berlin's broadcasts to NA. Kaltenbach also had academic attainments and could have had a creditable career as a teacher. Anderson was something of a social and intellectual international gadfly, having had a relationship with Joseph Conrad and family; she was once married to composer and musicologist Deems Taylor. Best, Chandler and Day were all newspaper men who had done both creditable and questionable work covering the European scene in the 1930s.

We found the accounts of these peoples' lives, the twists and turns both professional and personal, which resulted in their being behind the Reichsrundfunk microphones - an eventuality none of them likely foresaw - interesting stories. In each instance, they seemed to be people who just didn't quite "have it" - something was missing - they had "missed the boat". They were people unfulfilled, people harboring resentments: they just happened to be at the right place at the right time, Europe on the eve of WW II. And they believed in National Socialism as the wave of the future. The most idealistic of the group was Drexel who admired Germany's social programs (which had commendable aspects); Kaltenbach was similarly impressed with the Reich's social and economic policies. Anti-semitism and anti-communism were strong motivations melding the "radio traitor's" minds with Nazism. And, at least with some, there were elements of simple opportunism. None saw themselves as traitors, or as Best put it, how could a man be a traitor who is trying to save his country from the Judocrats and the Bolsheviks? Gillars' political views were much influenced by her mentor, Koischwitz.

Admittedly, this is a book of biographies of not very important people: had they never been a part of Goebbels' propaganda machine no books would have been written about them. But their broadcasting activities made them a part of the history of WW II. And what they did and why they did it make a riviting chronicle, which Mr. Edwards has provided.

REVIEW OF
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WORLD OF RADIO Monitor our weekly listener-supported public service program--on WWCR Nashville TN, Fri 2115 UTC on 15690, UTC Sun 0305 on 7435, Sun 2200 on 15690=temporary?, Mon 2045 on 15690=subject to change, Tue 0630 on 7435. On WRNO New Orleans LA Sat 2200/2230 on 15420, UTC Sun 0200 on 7355, Sun 2030 on 15420. On RFPI Costa Rica Sun 23, Mon 07, Tue 19, Wed 03, 11, Fri 20, Sat 04, 12, 18, Sun 02, 10 on 7375, 7385, 13630, 15030, maybe 21465. On WNQM 1300 Nashville Sat 12:25 am CT; WHUS 91.7 Storrs CT Fri 10:30 am ET; WPKN 89.5 Bridgeport CT Sat 2:30 pm ET; WOI 640 Ames IA Sat 6:30 am CT; WSUI 910 Iowa City IA Sat 10:30 pm CT. Times vary on WRNO, RFPI. UTC times shift one hour later Oct. 25 on WWCR, WRNO. AUSTRIAN SW PANORAMA includes excerpts; see page 2. GH's Spanish DX reports on RN's RADIO ENLACE 1st & 2nd Fris=UTC Sats incl 0005 15315, 0305 15315 6165, 0505 9590 6165.

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